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REX

SIKES

UNTIMATE

N. L. P.

HOME

STUDY

COURSE

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Welcome to The Ultimate Neuro Linguistic Programming Home Study Course!

The Basics and Beyond

Congratulations! You have taken the first step toward gaining more control over your emotions, your thoughts, your communication and your life. Today, when living day to day seems to be overly complicated and where time and information compete, we need new skills in order to just keep up and make our dreams a reality. The Ultimate Neuro Linguistic Programming Course TM is a course about working with the greatest device known to mankind: the human mind.

This program is approximately 42 hours in length and was edited from over 140 hours of a live IDEA Seminars' NLP Practitioner Training. While this home study program is comprehensive, it is not a substitute for live training. Live training allows you to gain the most skill because of the immediate feedback from the trainer and other students. In addition, training with IDEA Seminars is an intense experiential environment where your learning can blossom to its fullest potential. For best results, read and follow the instruction sheet that is located inside your audio tape albums.

Our recommendation is to watch the video tape first, then begin listening to the audio cassettes. Use this manual as a reference to look up topics, when you come across them on the tapes. The manual also is great to read cover-to-cover as well! For best results, listen to the audio tapes in the comfort of your own home.

WARNING! Do NOT listen to the relaxation exercises and closed-eye exercises while driving. Also, this set contains two relaxation tapes - The Attitude Activator and the Guided Visualization tape. AVOID LISTENING TO THEM WHILE DRIVING OR OPERATING HEAVY MACHINERY.

In this program, you will be exposed to an intense amount of material and exercises which utilize and challenge the rich resources of your mind. It is carefully designed to harness your unconscious mind to learn at an accelerated speed many times faster than what you may be used to. Just follow along and have a good time. Allow yourself to relax and learn to gain the most from this program. Since Rex teaches at multiple levels, repeated listening will increase your comprehension. Subsequent listenings will allow you to notice elements and patterns you did not notice the first time through.

The most important commitment you can make to yourself is to thoroughly enjoy yourself, relax, and have FUN, allowing the program to guide you in transforming the way you think, feel and live. This is your time to really stretch and reach new levels of joy in your life and to enrich the lives of those around you.

Special Thanks

Special thanks to the IDEA Seminars employees and interns for their tireless dedication and commitment to serving our customers and the contribution of their time, patience, and love. This program would not be possible without them.

We also want to thank the Macintosh developers for their incredible products, the Canon Copier people and the island of Jamaica for their fine coffee - for making our lives and our jobs simpler, more productive, enjoyable and efficient.

And most importantly, thanks to you, our students who chose to join us in lighting up the world one candle at a time.

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Your Trainer, Rex Steven Sikes

Rex Steven Sikes is an Master NLP Trainer, speaker, business consultant, writer and expert in accelerated learning and brain based learning. He appeared before millions on a national NBC talk show where he assisted a "warring" couple resolve their conflicts and renew their love. He has worked with attorneys in a major trial in the U.S. and can often be heard on local TV and radio doling out his expert advice on subjects ranging from business persuasion to love relationships. His knowledge, skill, background, and most importantly his commitment to teaching you make him an experience you will talk about for a lifetime.

Rex began doing public appearances by the age of six, becoming a professional magician by eight years old. At fifteen, he joined a church and began doing ministry work taking him to foreign countries. He headed for Hollywood at eighteen where he worked as an actor and stand up comedian. While in California, Rex also studied under eastern religious masters like Rajneesh, Muktananda, Krishnamirti and Zen masters.

When Rex discovered NLP in the late seventies, he was astounded with the practical real world applications. After reading "Frogs into Princes", he was convinced that he was going to make it his lifelong career. A few years later, he was working closely with the developers of NLP, and was honored as the first person on the planet to be certified to train and present the DHE Certification training.

When he is not training with IDEA Seminars, Rex does customized business consulting, executive coaching and expert modeling. Some of his clients include attorneys, CEO's, sales managers, personnel managers, small business owners, training personnel, investors, teachers and educational administrators.

IDEA Seminars, Inc.

IDEA Seminars was founded by Rex Steven and Carolyn Sikes in 1991 to provide an opportunity for high quality NLP training for everyone, not only therapists. We have been successful in teaching people (including therapists) the methodology of NLP, not just therapeutic techniques, so that our students can immediately apply their new skills to their work and life.

IDEA is a learning organization, which means that we learn from our participants as well! Each time we do a program, we get better and better. Our very first practitioner program bears little resemblance to the program we put on today, because of the wealth of new learning we get from our students! Our commitment to you and our unrelenting desire to continually develop new training systems make us the very best and most progressive place to come for training in Neuro Linguistic Programming.

One of the most unique benefits to training with us is our energetic, fun and invigorating training environment. Learning that is fun and active, like when we were children, is quicker and longer lasting than boring, passive learning. Our training system is heavily customized to each group of participants. There is no pre-written presentation by the trainers so you will not be subjected to the dry, boring, yawn-inducing talks that occur at so many courses. To help you learn easily and comfortably, all of our trainers are hand-picked by Rex Steven Sikes, and all are top experts in their field.

To provide you with the best training available, you will find a number of unique characteristics of our training program:

1. You will always have one main trainer presenting the entire course. Guest trainers and assistants are used, but you will always have one trainer present throughout the program. One main trainer is important because then he can adjust to group needs. He will spend more time on one subject, and less on another depending upon the group's speed.
2. Throughout the training, you will be involved in various mild physical exercises. Since the mind and the body are a part of the same cybernetic system, it is very important to get the body involved in the learning process so that the skills become a part of your natural behavior. It is also important to get the body involved to facilitate good energy states conducive to a learning environment.
3. NLP is about adding more choices, not taking choices away. To this end, you will experience a critical approach to NLP, rather than a dogmatic, rule-structured approach. We do not claim to teach "truths" or expect you to adhere to the concepts blindly. Our primary emphasis is developing self-awareness and choice. We teach you to evaluate the results, and use what is working, rather than accepting a particular concept as "correct" or "the only way".
4. Self -change/personal growth is emphasized, rather than therapeutic techniques. NLP is famous for particular therapeutic techniques. Unfortunately, many of the techniques are designed to be performed by a therapist on a client. Many people want to make changes in their own lives rather than learn to do a technique on someone else. Realizing this, IDEA Seminars has developed a training design, known as Mind Design TM, that allows our students to learn NLP in the context of self -development and self-change, as well as learning to do techniques with others.

Mind Design

Mind Design TM is about learning to learn. The classes involve accelerated learning (Brain-based learning) methods resulting from the culmination of research into learning conducted by Rex Steven Sikes. All IDEA Seminars' training programs are run through the Mind

Design TM method to get students to transfer the skills more dramatically and successfully to their everyday lives. To learn how to learn and to continue to learn and

experience "ahha's" after the formal part of the training is completed.

We learn about a city from being there, not from a map or guide book. We learned to walk and talk without reading instructions or following recipes. I encourage you to JUMP IN with all your energy and you will learn more. Learning is a doing something, then getting rid of the unwanted parasitic movements (extra, un-needed movements). Parasitic movements are reduced through practice and time as your learning streamlines. And have a lot of fun and laughs while you learn. Keeping a positive state is very important for absorption.

The Framework of Mind Design

Luck is the crossroads where opportunity and preparedness meet.

Notice it, Own it, Play with it, Stay with it (NOPS)

Howard Gardner talks about our 7 intelligence's - Linguistic, Mathematical (Logical), Kinesthetic (Bodily), Intrapersonal, Interpersonal, Spatial and Musical.

Harvard University did a study using Polarized glass (glasses which invert the images we see). After a few hours of wear, the subjects could see normally. The brain compensated for the inverted image. They removed the glasses and the real world images were inverted. 90% of seeing occurs behind the eye.

JUMP IN with all your energy and you will learn more. Learning is a doing something, then getting rid of the unwanted parasitic movements (extra, un-needed movements). Parasitic movements are reduced through practice and time.

Dr. George Solomon of California State University demonstrated that the hypothalamus (limbic system) effects the immune system. Incisions cut into the hypothalamus suppressed the immune system. The hypothalamus effects endocrine production in our body.

(Hypothalamus/limbic systems identified as the seat of emotions and subconscious reaction).

The Ground rules: play, participate, experience.

Brain 37% of oxygen -- so when learning remember to breath deeply and drink lots of water. When you don't breath, you release adrenaline and go into fight/flight response.

Control issues: If you want to be in control, know that you cannot stay un-confused and learn. Frustration = confusion with a different interpretation on it.

Brain is a muscle - must exercise it or it won't develop more than what is needed.

Your mind is like a tree that grows -- it is not like a jar to be filled.

Mark Twain "I never let my schooling interfere with my education."

Glen Dowman "The brain has infinite capacity. The more you put into it the more it will hold. The human brain grows the way biceps do. Every time we use visualization, the ability to visualize expands."

Patricia Durovy of ASTD "90% of all communication is unconscious and experts determine that the estimation may be low."

Harvard University's Dr. Becher research pain and placebo. He found morphine worked in 52% of the cases and the placebo worked in 40% of the cases. Thus the placebo was 75% as effective as morphine.

Professor Wilson Key "An individual who wants to utilize a greater part of his brain-stored information must simply learn how to move information from the unconscious into the conscious level of cognition." The key to using our natural capacity must be to "circumvent the conscious control systems that we erect during our formal schooling and allow the greater subconscious capacities to be used."

Some of the theoretical background

Maintaining high expectations of the student's potential is important because the brain has a near infinite capacity for neural connections. Professor Peter Kouzmich Anokhin of Moscow University says that the brain is composed of ten billion neurons. He says that each neuron can make nearly infinite connections (one with twenty-eight noughts after it). "If a single neuron has this quality of potential, we can hardly imagine what the whole brain can do..."

A linear, sequential, "chunked-down", piece-by-piece presentation is actually boring to the brain. Instead, the brain prefers multiple inputs. According to **Caine and Caine**, the brain is a multi-processor and designed specifically to receive multiple inputs at once. Botella and Eriksen confirm this notion of parallel processing. "All people learn through random, personalized, complex real life patterns that defy description except in the most reductionist terms." Francis Crick, the Nobel prize winning scientist who co-discovered the DNA's double helix formation, suggests that the brain functions "are usually massively parallel." Caine, Renate Nummela and Geoffrey Caine. *Making Connections: Teaching and the Human Brain*. Addison-Wesley. Boston, MA, 1994 Botella, J. and C. W. Eriksen. "Filtering Versus Parallel Processing in RSVP Tasks." *Perception and Psychophysics* 51.4 (1992): 334-43 Crick, Francis. *The Astonishing Hypothesis: The Scientific Search for the Soul*. New York: Charles Scribner and Sons, 1994.

Learning is inhibited and diminished by tightly, logically planned presentations, maintains Leslie Hart. Students need real life environments and real life challenges. Hart, Leslie. *How the Brain Works: A New Understanding of Human Learning*. New York: Basic Books, 1975 Hart, Leslie. *Human Brain and Human Learning*. White Plains, New York: Longman Publishing, 1983

Students should physically move - dance, exercise, cross-crawling - as part of their learning experience. Kandel and Hawkins report that manipulating the digits resulted in increased brain size and increased connections in the brains of monkeys. Kandel, E. and R. Hawkins "The Biological Basis of learning and Individuality." *Scientific American* Sept. 1992: 79-86.

Richard Restak says "**For the first time in human history, we will be in a position to design our own brain**".

A climate of fun and laughter effects learning and memory positively. When people laugh and have fun, they release chemicals in the brain that affect learning in a positive way. According to the research of McNamara and Skelton, there is a specific neurochemical basis for learning and memory. Stanford researcher, Bandura notes that there is a biochemical difference in the body when a person is confident and optimistic. The presenter's job is to assist students in deliberately releasing those chemicals through emotional release, physical movement and a positive attitude. In other words, the teacher's job is not to teach, but to provide an environment that is conducive to learning. Paul MacLean says that our hormones, feelings and emotions affect our learning. O'Keefe and Nadel were instrumental in establishing the role of the hippocampus in emotions and learning and suggested that positive emotions allow the brain to manufacture better cognitive maps. In other words, when we feel good we can learn better and enhance our memory. Hooper and Teresi documented the work of Dr. James McGaugh who says, "Arousal causes all these chemical cocktails--norepinephrine, adrenaline, enkephalin, vasopressin, ACTH to spurt out. We think these chemicals are memory fixatives... they signal the brain, This is important, keep this!." Dr. William Fry from Stanford University

discovered that an increase in white blood cell activity and changes in the chemical balance of the blood is associated with laughter. He further asserts that this blood activity may be there to boost the body's production of neurotransmitters needed for alertness and memory. Something Dr. Norman Cousins has been saying for years is that laughter is the best medicine against illness.

Restak, R. *The Brain*. New York: Warner Books, 1988.

McNamara, R. K. and R. W. Skelton. "The Neuropharmacological and Neurochemical Basis of Place Learning in the Morris Water Maze." *Brain Research Reviews* 18.1 (1993): 33-49

Bandura, A. *Social Foundations of Thought and Action: a social cognitive theory*. Englewood Cliffs: Prentice-Hall, 1986

MacLean, Paul. "A Mind of Three Minds: Educating the Triune Brain." 77th Yearbook of the National Society for the Study of Education. Chicago: University of Chicago Press, 1978.30842

O'Keefe, J., and L. Nadel. *The Hippocampus as a Cognitive Map*. Oxford: Clarendon Press, 1978

Hooper J., and D. Teresi. *The Three Pound Universe: The Brain from Chemistry of the Mind to New Frontiers of the Soul*. New York: Dell Publishing, 1986.

Dr. Norman Cousins, *Anatomy of an Illness*.

A student's attitude toward learning is the most important predictor for a successful learning outcome. If the student considers learning fun and exciting, the outcome will be positive. Travis Air Force Base did a study of 152 cancer patients and their treatments and they demonstrated that "attitude toward treatment was a better predictor of response to treatment than was the severity of the disease."

Mastery of language patterns and positive encouragement are the keys for successful training. Kotulak and Dr. Lewis Baxter have shown that words can be just as powerful as prescription drugs - that carefully chosen words can actually engage the healing system. Kotulak, Ronald. "Unraveling Hidden Mysteries of the Brain." *Chicago Tribune* 11-16 April 1993

Learning new things causes you to stay young and live a more healthy life. In his studies, Jean-Francois Dartigues states that those most likely to remain young and mentally facile were NOT those who had that highest formal education, but those who had the most intellectually stimulating careers. In other words -- use your brain or lose it. In fact, research suggests that those who continue to learn new behaviors, accept challenges and solve puzzles remain younger and more facile longer than those who don't. Dartigues, Jean-Francois. "Use It or Lose It" *Omni* Feb. 1994:34

Happiness is a left brain function. When you feel good and think positively, it is a left brain function. (Maybe this is why many people who have over-developed right brains like artists and creative people are often prone to depression.) Yale researchers, in 1987 (reported by McGuire), demonstrate that when the subject was feeling optimistic about life, the PET scans of the left hemisphere showed the most activity. The right side of the brain "lit up" when the subjects felt depressed, negative or stressed. McGuire, J. *Care and Feeding of the Brain*. New York: Doubleday, 1990

Human beings learn by making connections amidst confusion. Confusing is a valuable learning tool. Leslie Hart states that learning is the extraction of meaningful patterns from the confusion. Hart says that one of the abilities of the neocortex is to detect patterns and create patterns. Furthermore, the brain recognizes patterns in a gestalt format, NOT in a digital (1+1=2) format. G. Edelman supports this by saying, "learning in any species results from the operation of neural linkages between global mappings and value centers." In other words, we learn by figuring things out, detecting patterns, and finally - making connections.

Edelman, G. *Bright Air, Brilliant Fire*, New York: Basic Books, 1992

Hart, Leslie. *Human Brain and Human Learning*. White Plains, New York: Longman Publishing, 1983

Most learning occurs unconsciously. Dr. Emile Donchin of the University of Illinois

states that 99% of all learning is non-conscious. In addition, Pfurtscheller and Berghold discovered that your brain has already signaled parts of your body to respond two seconds before an actual activity. This means that most of the time, we act before we think (consciously). Thus, the environment is the most important area of concern for a teacher/trainer. Setting up an environment that is conducive for learning rather than a planned rigid format will allow the students to learn quickly and comfortably. Pfurtscheller, G. and A. Berghold. "Patterns of Cortical Activation During Planning of Voluntary Movement." *Electroencephalography and Clinical Neurophysiology*. 72 (1989): 250-58.

Searching for reasons is not the best way to produce the results you want. Michael Gazzagnia asserts that there is literally a "reason center" of the brain and it's job is just to come up with reasons for things. The reasons it produces are not necessarily accurate, it is a part of the brain function.

The Mastery Loop

Approach: This is where you discover a new idea.

Bewilderment: (or discomfort/confusion) This is when things are foggy, fuzzy or static because the conscious mind is trying to make sense of it all.

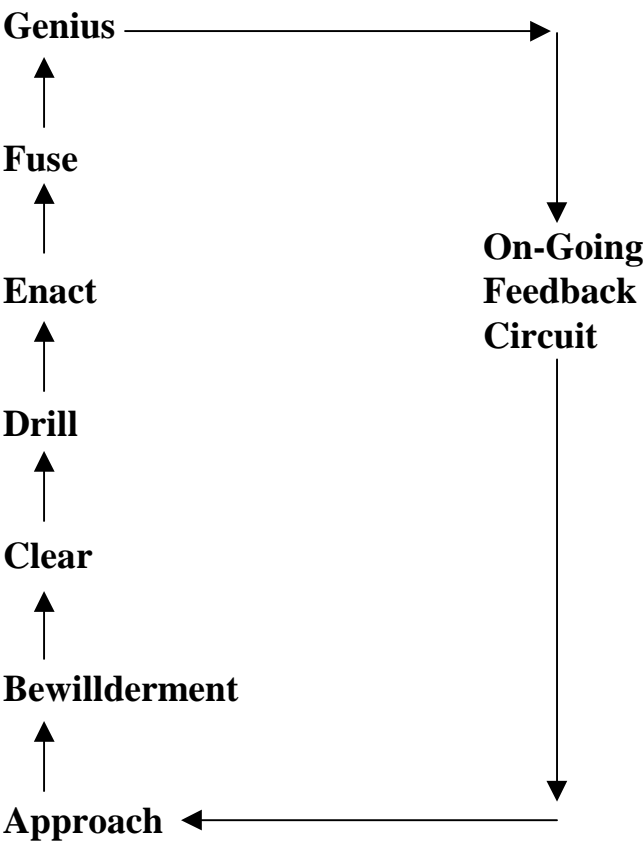
Clear Understanding: At this stage, you can grasp the material, it moves into focus and becomes clear as a bell.

Drill: Now you have hands on experience and practical exercises.

Enact: Apply, use, and implement what you are learning in your daily life. You get success, results, and feedback while continuing to hone your skills.

Fuse: At this point you integrate the material fully. It has become a part of your natural behavior every day.

Genius: You begin to invent and develop new individual ways to use the material.



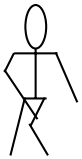
Cross-Crawling - Educational Kinesiology

Cross-Crawling is a series of simple, fun and enjoyable movements that enhance wholebrain learning when performed before, during or after a learning experience. It enables students to access those parts of the brain previously inaccessible to them and can be used with students of every age. Cross-crawling assists in spelling, writing, listening, reading and comprehension. It also improves left/right coordination, breathing and stamina, coordination and spatial awareness, hearing and vision.

Statistical research has shown that movement, especially those that cross the body's lateral midline, have positive effects on learning. Cross-crawling has been discovered to stimulate, release and relax students, as well as assist them move through learning blocks. Contralateral movements are effective because they stimulate the receptive as well as the expressive hemispheres of the brain, facilitating integrated learning, according to Paul E. Dennison, Ph.D., author of Brain Gym.

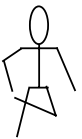
Cross-Crawl Exercises

Basically, any movement where you alternately move one arm with its opposite leg and the other arm and its opposite leg is a cross-crawl exercise.



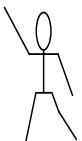
Exercise 1

Alternately touch each hand to the opposite knee.



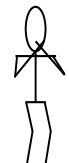
Exercise 2

Reaching behind the body, alternately touch each hand to the opposite heel.



Exercise 3 - "The Freddy"

"The Freddy" is similar to an old disco dance. Raise your right arm out to the side at a 45 degree angle and at the same time, lift your left foot to the side at a 45 degree angle. Alternate sides.



Exercise 4

Step 1 - Slap your thighs with both hands twice.

Step 2 - Gently grab your left ear with right hand at the same time as you grab your nose with your left hand.

Step 3 - Slap your thighs with both hands twice.

Step 4 - Gently grab your right ear with your left hand at the same time as you grab your nose with your right hand.

Repeat

What is NLP? The Short Definition

Neuro - Brain

Linguistic - Language

Programming - Behavior

Referred to as the "Software for the Brain", NLP is a model for being able to duplicate human excellence and learn new behaviors at an accelerated pace.

"NLP is an attitude...

NLP is first and foremost an attitude. It is an attitude of curiosity.

... and a methodology...

NLP is a method for modeling excellence.

... that leaves in it's wake, a trail of techniques"

NLP has provided hundreds of techniques for communication and behavioral change.

There are two major areas that NLP is famous for:

- Advanced strategies for communication/influence

- Fast and effective models for creating behavioral change

What Is NLP? The Long Definition

NLP is a completely unique synthesis of cybernetics, neurology, and linguistics that offers you practical methods for rapid personal improvement. When you learn NLP, you will discover easy to follow road maps that lead you to enriched personal achievement and interpersonal and professional influence. Literally millions of people from all walks of life have used NLP principles and techniques to change their own behavior patterns and influence others more effectively.

The study of human behavior is one of the few areas that for the most part continues to operate from outmoded theories and information. In contrast, NLP is a technology that brings us into the modern world, a technology that can be used to create the quality of life you want right now!

NLP is not about quick fixes.

In fact one of the assumptions in the field is that "people are not broken so they do not need to be fixed". Instead, we believe that people have all the resources needed to make any change. NLP is about uncovering untapped resources within people. You may notice how different this is from today's pop psychology messages that tell people that they are 'wounded' somehow and that they need to recover for a long, long time.

Most psychologists still believe that change has to be long, hard and painful. After too many years of Freudian psychology, repression, pillow beating, unconscious-as-evil, primal scream therapy, wounded inner child work, critical parent/child/adult therapy and group therapy, it is no wonder! All these therapies really had tremendous potential, they just paid too much attention to the problem and not enough on how the person used their brain systematically when they created the problem. In our culture, there isn't much emphasis placed on purposefully using your brain to direct your life in the way you want it to go. What if you were to deliberately design the inside of your mind and fill it up with wonderful things? This is the premise of NLP: instead of filling up your mind re-living old painful times, why not fill your mind with wonderful things!

Modeling Excellence - The History of NLP

The field of NLP grew from what its two founders learned from the mental processes of "exceptional" people: therapists who created profound changes in their patients such as renown family therapist Virginia Satir, Milton Erickson MID, (the grandfather of Hypnotherapy) and Fritz Pearls (the father of Gestalt therapy), as well as from people who had recovered from phobias, terminal illness and life's tragedies, entrepreneurs and salespeople. NLP grew from thousands of people who were able to transform their lives in dramatic and positive ways.

In the early 1970s co-founders Richard Bandler and John Grinder, at the University of Santa Cruz, California, engaged in the study of people who were able to achieve powerful

results. They asked "can we determine what processes occur inside the brain that allow these people great successes and can we teach those processes to others so that they too can get the same kind of consistent results?" The answer is decidedly "yes". They asked a question which leads to excellence. "What is it that these people do inside their head that gets them excellent outcomes?". This is a very different question than those asked by most academic theoreticians and most practicing therapists -- "What's wrong?" and "How can I fix it?".

Instead of asking what is wrong, or at what time in a person's life did something go wrong, they asked "what is right?". They created NLP based on modeling what works - people who got over phobias - not by studying the people who had them. In NLP, we use formulas for success -- models and not theories. A theory is an explanation a person gives as to "why" something is the case. A model, like a model car or steam engine, either works or it doesn't. A model is evaluated by its usefulness whereas a theory is evaluated by its reasonableness. This difference in research orientation and practitioner orientation still exists today. Unfortunately, most professionals still look for problems and theories. Instead, an NLP Practitioner looks for solutions and what can be done.

How To Use Your Brain On Purpose

You and I use our brain and we communicate to others everyday. Neuro Linguistic Programming is the science and art of how we use our brain to communicate with ourselves and with other people.

Neuro means our neurology, our nervous systems, and our ability to take in information through our five senses and translate that into usable information within our nervous system.

Linguistic refers to the verbal and nonverbal language we use to communicate with ourselves as well as others.

Programming comes from computer terminology. It means that just as we can reliably program a computer to engage in tasks or computing behaviors which we want, so we can use the computer between our ears to program in behaviors we want more of and eliminate those behaviors which stand in our way.

So NLP is the science of using your brain, your language and your behavior to get what you want. NLP is like a new way of looking at learning; an education process that makes available to you infinite possibilities for learning and changing. Basically, it's developing new ways to teach people how to use their brain deliberately and on purpose.

Since the introduction of NLP twenty years ago we have seen heard and felt the influence all around us. NLP has improved our health by providing us with ways to change our beliefs about ourselves. NLP has changed how we sold things by learning how prospects make decisions, creating instant rapport and using persuasive language. NLP has seeped

into our advertising, our government, our political campaigns, our self help books tapes and seminars, our computer programs, our schools, even our religions. It is everywhere.

NLP is the study of subjective experience.

NLP is the study of how our experience is made and what our experience is made up of. Science tells us our experience is determined from our five senses. And Neuro Linguistic Programming tells us "it is how we use those senses, and in what order". Just as we string letters of the alphabet together to make words, and we string words together to make sentences and sentences together to make paragraphs -- we string our mental pictures, sounds and feeling together to make a moment and we string those together to make an event and those events together to make up our life story. And then we look at, talk about or feel those moments in very specific ways. The way in which we string things together and the connections that we make, is the cause for our talents and our limitations. This process of creating our reality is what we call making our personal map or model of the world. Each of us has a different way of interacting with the world and therefore a different map or world view. In other words, at the neurological level we shape what we think the world is like and we act from what we have created.

Premature Cognitive Commitment

In psychology, there is the concept called Premature Cognitive Commitment. What this means is that we operate out of automatic, habitual behaviors -- cognitive structures that we've developed by learning and growing. The way that you test this is that you get a big, five-gallon jar, and you put in a bunch of flies. And then you put plastic wrap over the top. There will be enough air in it for the flies to live if you leave it there for about forty-eight hours. These flies will continue to buzz around and they'll bang up against the plastic wrap, and they will make cognitive commitments about their environment. Two days later, when you take off the plastic wrap, ninety-nine percent of the flies will stay in the jar because they've made cognitive commitments about their abilities and the environment in which they live.

This very same thing is what we tend to do. What this teaches us is that we have made estimates about what we can and cannot do based on our life experience. Moreover, we make those estimates based on what we have paid attention to. At first, those flies paid attention to the plastic wrap. They made judgments about their abilities when the plastic wrap was in place and continued to act from those judgments even when the plastic wrap was no longer there. The flies created a "map of their reality". Even when the real world contradicted their map of reality, the flies continued to behave in the old way. They failed to notice that their world changed because of their premature cognitive commitments.

As humans, these premature cognitive commitments form our beliefs and values about the world. They were created accidentally while growing up through life experiences and the input of those around us -- parents, teachers and friends. While these beliefs and values may have been useful at one time -- just as it was once true there was plastic wrap

on the jar for the flies -- they may no longer be true today. Yet we continue to act as if they are.

We are products of our personal map of the world. NLP states that our talents or limitations exist more on the inner world than the outer world. NLP says that just as we have learned to be a certain way accidentally, we can deliberately learn to control our brain to learn to be different.

A lot of people think that we stop the ability to learn at a very young age. To the contrary, think of all the futile things you have learned, let alone all the worthwhile things, within the last year... Humans have an amazing ability to learn. Science now claims that when we engage our whole being in the task of learning, (meaning when we acquire behavioral skills and abilities, instead of just acquiring information, facts and statistics), we grow new neural pathways. That means we can promote our mental health and sharpness into old age by continuing to engage in activities that promote learning. We are learning machines and we can learn to feel happy all of the time just as we have learned to have problems.

An excellent example is the person with a phobia. When a person has a phobia it is reliable -they don't have it one day and not the next. For example, a person with an elevator phobia will feel fearful even with the thought of going in an elevator. He doesn't forget it and find himself on the fifth floor before realizing he is phobic. He simply avoids elevators and will construct his life around staying out of them. Now contrary to popular belief, this person is not broken and in need of a fix. He works perfectly. His phobia is reliable. People will repeat their limiting behavior over and over again perfectly even though they wish they didn't. It is automatic. This is why the procrastinator never considers postponing their procrastination.

NLP maintains that our limitations are skills. Rather than fix the person, imagine if you could learn to have wonderful feelings and new behaviors as thoroughly and reliably as the phobic or the procrastinator. Imagine if wonderful feelings could operate as automatically as the phobic responds. If you begin to think about any problem as a learned skill rather than something to be fixed a whole new world of possibilities opens up.

For example, what if you used procrastination to put off feeling bad when you didn't get that job or pay raise you wanted. What if you delayed eating that donut? What if you just never got around to it? These examples serve to illustrate how procrastination is a potent mechanism when applied differently, it becomes a useful skill. The key is in learning to break up the automated pattern and re-direct the brain in new ways.

We create our experience by the specific ways we delete, distort and generalize information which we take in through our five senses. Our experience is determined by what we pay attention to - by what we see, hear and feel. What we see, hear, feel, taste and smell is represented internally through mental pictures (visualization), internal voices

and sounds (self talk) and feelings. We literally create our own reality or map of the world. This is how it is possible for one person to feel terrorized by a simple thing like meeting new people while another person will be excited and energized by it. Think of it this way - we input information into a computer so that it will perform tasks and bring us the results we want. The computer is preexisting. The hardware is already there. We use software so that we can accomplish those tasks. The results are only as good as the quality of the software or hardware. So we need to be sure we have good software, good programs that run reliably. Then we sit at the computer and key in the data, it goes to the central processing unit where it is converted into computer language 1 and 0. We tell the computer in our language what we want it to do and it translates it into an operating language to carry out the functions. You are probably familiar with the concept of GIGO -garbage in / garbage out. If we key in garbage or faulty data we will get poor results. On the other hand if we key in the correct data we get correct results. So it is up to us to be sure we provide it with the correct data.

In the same way, our neurology is the hardware we entered the world with. Our learning experiences in growing up constitute the software. The difference between the "software" of our brain and that of the computer is that we came by ours accidentally. We didn't have a programmer or an owner's manual (unfortunately, our brains didn't come with one) so the programs we run are mostly a matter of luck or chance.

But guess what? Everything we learned to do served some useful purpose at some time. It enabled us to continue to grow and live and to succeed! The only difficulty is that the software is an early version and there have been major advances in the world. Most of our software hasn't been brought up to date! If you have ever tried to run old software on a computer you know how difficult that can be. In the same way, our early learning experiences provided for us a foundation in life but they are now outdated and need to be brought up to date.

Who's In The Driver's Seat?

We take in information through our five senses and then translate that into internal images, sounds and feelings. Just as the flies acted from their map of the world, we act from the one we create inside our head. We look at what we think we can or can't do, we tell ourselves both good and bad things and we have feelings about how things are. Our feelings are actually composed of the pictures and sounds we make. Think about it this way -- if you make a really horrible picture or tell yourself really horrible things, how do you feel? And do you feel differently when you look at or tell yourself truly wonderful things? Most people have never been able to get hold of their feelings because they have never gotten hold of the things that create them in the first place. I will say that again because it is important! Most people have never been able to get hold of their feelings because they have never gotten hold of the things that create them in the first place. Most therapy doesn't work because they focus on the feelings rather than what creates them.

Your brain acts like a massive storage system. It continues to collect data and sort it

however it was pre-programmed to do. If you don't program it to generate the kinds of things that you want, it will continue to run on automatic. For example, how often are you not able to sleep at night because you keep re-living an especially joyful experience? Seldom I bet. Instead, your brain decides to show you vivid re-runs of the bad day you've had. Or you think about bad things that happened a long time ago. Or you go over and over conversations you had with people.

People often let their imagination run wild when they are planning. What happens is that when the event actually takes place, they get disappointed! Richard Bandler, one of the developers of NLP, says, **"Disappointment requires adequate planning"**. Did you ever think about how much trouble you have to go through to be disappointed? How about planning to feel absolutely wonderful and delighted when something doesn't go according to your plans?

"People have become prisoners of their own brains, as if they are chained to the last seat of a bus and someone else is driving it. Wouldn't it be helpful to learn how to drive your own bus?" says Bandler. It's time to put yourself in the driver's seat and know the direction you are traveling. NLP is a scientific and reliable method for getting control of the computer between your ears and thereby your life. Learning NLP means you can learn to change your own experience and get some control over what happens in your brain otherwise it will run randomly on its own ... or other people will run it for you and they may not have your best interests at heart.

NLP - Software For The Human Mind

NLP is often referred to as the software for the human brain because it focuses on process. An NLP practitioner does not ask why do you have a problem (that is the domain of those academicians). Rather, an NLP practitioner will ask and seek to find out how do you have that problem.

Knowing how we are having a feeling, how we accomplish a difficult situation with ease, how we operate within the world will give us useful information with which we can make the changes we want and have more of the enjoyable things that we desire. In the same way NLP practitioners do not need to know why it is a chocolate cake, instead they want to know what ingredients to put in and the step by step order to make it come out right. A skilled practitioner knows that there are many ways to make a cake and has many handy tools to assist them in making it. They also want to know how to take a chocolate cake and work backwards to the ingredients in case someone has a secret recipe.

When it comes to creating our reality, it is the sequence or order that we pay attention to things through our senses -- the pictures, sounds and feelings and how those are constructed. Think of your television or radio. You have different buttons which control different functions. You have brightness, color, black and white, loudness, stereo or mono, buttons which you use to control what something looks like or sounds like. You can control your brain in the same fashion.

People operate from their personal map of the world. This map is an internal construct made up of pictures, sounds and feelings. We formed this map during our lives accidentally and we have made premature cognitive commitments which shape our present day reality. These cognitive commitments form the basis for the programs we run.

NLP is the software for the human mind. Using NLP concepts and principles you can begin to bring your brain under your control and have more of the kinds of feelings and thoughts that you enjoy. You can learn to train your brain to get it to give you more and more of what you truly want and deserve.

If we don't program our brains, they will run on and on, they do what they were accidentally preprogrammed to do. If we don't gain control of our own brain, we are subject to those around us who know how to influence us. Therefore it is crucial to learn to program your brain.

The Framework of Neuro Linguistic Programming

1. NLP is not a model of repair ... it is a model of acquisition ... a generative model.
2. The techniques of NLP are not NLP. The techniques are a product of the modeling process. NLP is a method of modeling.
3. Modeling is a process of acquiring skill. All skills are systematic, patterned and rule structured - therefore, they can be modeled and duplicated. However, modeling does not result in achieving the whole life experience of another person.
4. People are not broken, they work perfectly. They do not need to be fixed.
5. People have all the resources necessary to make any change.
6. People make the best choices given their resources available to them.
7. All external behavior is the result of internal processes. All behavior is communication ... we cannot not respond.
8. The map is not the territory. Our perception of reality is not reality itself. We do not operate directly on our world, but rather through our perceptual map of the world. NLP is a model of the mapping processes.
9. The positive self worth of the individual is held constant. A distinction is made between Self, intention and the behavior an individual engages in.
10. Behavioral Flexibility: The person with the most behavioral flexibility in a given interaction will control the outcome.
11. The meaning of a communication is the response you receive, regardless of your intention. Resistance is the result of inflexibility on the part of the communicator. It is the responsibility of the messenger to get the message across, NOT the listener's responsibility to get the message.
12. Failure equals feedback. There are no mistakes, only results. Without failure and mistakes, learning would be impossible.
13. The highest quality of information in an interaction is behavioral information.
14. The mind and body are part of the same cybernetic system.
15. Individuals communicate at two levels - conscious and unconscious.
16. Behavioral flexibility results in more choices. More choices is better than limited choices.
17. Every behavior has a positive intention (for the person doing the behavior).

Techniques vs. Learning the NLP Methodology

NLP is famous for it's trail of rapid change techniques, like the phobia cure. When people first get exposed to NLP, they usually encounter books upon books filled with techniques. It is wise to remember that even though the techniques can be powerful, they will not work with everyone because they are only useful generalizations.

In IDEA Seminars Practitioner training, you will thoroughly learn the methodology of NLP, so that you will understand HOW the techniques work. You will also get experience with all of the basic techniques. When you learn the methodology thoroughly enough, you can "Whip up" techniques any time you want and apply them subjectively with each person you work with.

The Shortest NLP Seminar In The World

1. Outcome
2. Sensory Acuity/Feedback
3. Flexibility
4. Action

Perceptual Positions

1st Position

Looking at the world from your own point of view. You are completely associated, seeing through your own eyes, hearing through your own ears, feeling what you are feeling.

2nd Position

Consider how the world would look, sound and feel from another person's point of view. Step into their reality and associate into them, seeing through their eyes and hearing what they are hearing, and feeling what they feeling.

3rd Position

As if you are a completely independent observer, someone with no personal involvement, you can watch the world from this position. In third position, you are disassociated in the sense that you are seeing yourself and/or others, but you can be associated into a resourceful state while observing.

Diagram Of The Brain

EXTERNAL
EVENTS

- V Sights
- A Sounds
- K Feelings
 - temperature
 - pressure
 - texture
- O Smell
- G Taste

INTERNAL
PROCESSING

- Conscious Filters
 - Memories
 - Decisions
 - Attitudes
- Core Values and Beliefs
- Unconscious Filters
 - Deletion
 - Distortion
 - Generalization
- Meta Programs

INTERNAL
REPRESENTATIONS

- VAKOG (Internal Process)
- Internal State
- Physiology

External Behavior

The NLP Model For How The Brain Works

Every brain has the same neurological wiring, but from the moment you are born, you and your environment begin to program it so that it is unique to you alone. There is no other brain in the world like yours.

Like computers, your brain has an operating system, or a systematic, patterned way that it processes sensory input - but, instead of having similar software programs, we each make up our own through our life experience. We take in information through our senses, and process this information in a way that is unique to each individual on the planet. In doing so, we create software programs that run on automatic until we learn a new program.

Since your brain has its own unique operating language, it has to figure out how to get along with all the other brains on the planet. So it runs all the programs it knows how, to be able to communicate. The brain with the most flexibility, or requisite variety, controls the outcomes of communication with the other brains.

Brains rely on our senses to bring them information. We see, hear, touch, taste, and smell things in the world. Once we do this, these sensory experiences are turned into either a picture, a sound or a feeling on the inside of our minds.

These pictures, sounds and feelings are then run through a series of filters. These filters are our memories, attitudes and values. These filters then pass the pictures, sounds and feelings onto an even more powerful group: distortion, deletion and generalization.

Distortion is the seat of your creativity. It is the place where you can create or "distort" what you see, hear and feel and make it even better or make it worse. Distortion is what makes it possible to imagine and create things. Distortion is also what allows two people to have completely different interpretations of the same event.

Deletion cuts out the information you don't need according to your filters. It decides what is most important for you to keep and what needs to be left out. Deletion allows us to be able to go through the world without sensory overload.

Generalization is the organizer. This is where you compare the experience to what you've experienced before and pull everything together in one big theme or idea. Generalization allows us to make sense of experience and understand things. It also allows us to make sweeping assumptions that may not be based on fact.

Here's an example:

An advertisement says, "This is the finest restaurant in the city. The food is delicious."

The brain takes that information and goes through the following rotation in less than a second.

Memories: "Oh, I have heard that before and then the restaurant turned out to be mediocre at best."

Attitudes: "New experiences are good. It's fun to do new things."

Values: "You know, enjoying delicious food is important to leading a happy life. It is also important to try out new experiences. It makes life exciting. It is good to have excitement."

Distortion: "if I eat too much good food, I'll get fat, and if I get fat, I won't be able to make friends, and if I can't make friends, I'll live a miserable life and die lonely and alone."

Deletion: "Finest restaurant in the city, sure, but what about the price? I'm sure it will cost us an arm and a leg. Why doesn't the ad say anything about the prices?"

Generalization: "You know, I just don't trust any of these advertisements. They're all alike. They lie just to get you to buy something."

What finally comes out is: "Let's go and have fun. If it turns out to be bad food and the advertisement lied, well, at least we have had a little fun. First, let's call and ask about the prices and let's see if they have any low-calorie items."

Why Affirmations Don't Work And How You Can Replace Them To Get The Results You Want

The way you feel and what you experience comes from where you focus your attention and determines how you are going to behave. Successful people know that you must control not only what you focus on but how you focus. They have learned to take control of their emotions and run their own brain -- that means taking control of what you are picturing in your mind and how you are picturing it, what you are saying to your self and how you are saying it. When you get control over these things, this will allow you to determine how you feel.

When you focus, you limit your attention. If you are not focused on success you will miss all the opportunities success brings. In life, we get what we focus on.

Remember this: What you focus on, you get.

People who do affirmations are wasting their time because they are actually setting up internal conflicts that cause them to activate the opposite of what they want! When people look into the mirror and say, "in every day and in every way, I am getting better and better," a part of their mind comes back and says, "bull!" Doesn't it? It is just like if I told you that you have a blue shirt on when you actually have a red one on! I say, "nice blue shirt" and you say, "it's not blue, it's red." Then I say, "it's blue", and you say "no, it's red" ... we could go on like this forever... which is exactly what happens for most people when they do affirmations.

Instead of engaging yourself in this confrontive struggle with yourself, you could begin to ask yourself questions instead. Questions will always get you an answer. Questions change what you focus on. They get you to focus on either what is good about you, your environment or your behavior or what is bad about you, your environment, or your behavior. An affirmation in the form of a question is 300 or 400 times more effective and will literally train your brain to translate the affirmations into your behavior.

Why Questions are More Powerful than Affirmations

Brains learn quickly to move in directions. Questions direct the mind. They divide experience and lead our attention. Questions demand an answer. And since it is a question which our brain may not know the answer to yet, it will search to give us an answer. If, when we ask the question, we include more of what we want in our life, our brain will search to provide us with those things which we included in our question and the answer.

Asking yourself questions is one of the greatest things you can learn for yourself. Questions set your reality. Think about it. If I say, "what did you do on Friday?" Where does your mind go? It goes to look for an answer. If I say "how old are you?" You know the answer. If I say, "what did you do last summer?", "What is your occupation?", "Who was your best friend when you were a child?" ... You are causing your mind to come up

with an answer.

Sometimes you won't have the answer right away. Sometimes you may have to ask another question like, "gee, who was it?" You are sending your mind in a direction.

According to anthropologists, people are "meaning makers." In other words, people will ask themselves "what does this mean to me?", "what is in it for me?", or "what should I do?" It is the questions we ask ourselves that create meaning for ourselves. And you have a choice as to what exactly those questions are going to be. Are you going to ask yourself questions that get you bad results, like "how come I'm so stupid?" or are you going to ask yourself questions that get you good results like "how soon will I begin to realize how wonderful I am?"

The kinds of things you ask yourself are critical. If you say "gee, how come I am so stupid?", your brain goes "because when you were a child you didn't eat Wheaties, you didn't have corn flakes, you didn't grow up right and it was your parents fault." Or because "you are a slow learner" -- because someone told you that when you were a child. Or because "you aren't disciplined enough", or "you have great potential but you'll never really amount to anything"...

Whatever it might be, when you say "how come I'm like this?", your brain will answer and it will come up with a reason no matter how logical or illogical it is. The number one thing in our culture, bar none is that when someone in our culture says "why" someone says "because".

When you say to yourself, "I don't understand this" or "I don't get it" you are reinforcing anything that you do not understand yet. You are making it much tougher on yourself. You are impeding your learning. On the other hand, if you say, "I wonder how soon before this begins to make sense? I wonder how quickly before I am going to be delighted in discovering what is new about this? I wonder how soon before I delight and amaze myself?" you begin to send your brain in the direction that is useful for you.

As you ask yourself those questions, your brain may not come up with the quick "because" answer because you are posing a question to yourself that you don't yet know the answer to. Wouldn't it be a lot more fun finding out? Wouldn't it be a lot more interesting to think "gee, I wonder how exquisitely talented I can become? I wonder how I can use language to do things that I never yet before considered possible? I wonder who I am going to find that presents a challenge and I wonder how I am going to delight and amaze myself in overcoming that challenge and doing that in ways that I never before thought possible?" Does that sound like a more useful way to begin looking at the world? ... a more useful way, a way that brings you more delight, more pleasure and speeds up the amount of time in which you learn anything?

We have told ourselves a lot of things in our lives. A lot of them aren't even true. In Mind Design, what we want to do is get your whole mind, your whole brain, your whole being

moving in a direction that as you move in that direction you pick up the kind of things you want to be doing. You pick up the skills you want to have. You practice, you use them, and you find out how they contribute to your being, how you contribute to others, how you move through the world with these win/win outcomes and make your life and the lives of those around you a lot more fun!

During the Mind Design program, you are going to learn a way to ask yourself the kind of questions that get you the results you want. To be truly successful, fulfilled and secure, you must make a habit of asking the kinds of questions that give you power, drive and energy. For now, I want you to commit to making a change for yourself, commit to your goals and commit to asking yourself a new set of questions. By doing this, you will be able to succeed in your goals beyond your wildest expectations.

You are already asking yourself questions every moment of the day. If you say "yes, Rex, That's true" or "no Rex that is not true" ... the only way you could answer that is by having asked yourself a question! For at least the next 21 days, I want you to ask yourself a different set of questions first thing every morning, before going to bed and any moment you can throughout the day, You will want to write them down, carry them with you, pin them up where you will see them and be reminded to ask. Remember what you do now determines the quality of your future. The quality of your life depends on the quality of the questions you ask.

Some Sample Questions

How come I am so lucky?
Why am I so wonderful?
What new wonderful things will I discover?
How can I become thinner and enjoy the process?
I wonder in how many ways I can become better and better?
I wonder how quickly I can achieve my ideal weight?
Which sensation in my body feels the very best right now?
How quickly will I begin to team these new skills?
How naturally and easily will I begin to pay attention to pleasant feelings?
How soon will I begin to notice with delight how happy I can become?

Using Questions With Others To Be More Persuasive

In the same way that you ask yourself questions that direct your mind, you can use questions to direct the mind of your customers and clients. The mind is easily programmed and lead to make decisions within the options that are given.

Would you like to order your dessert now or when you have your coffee?
Is this cash or charge?
When customers are asked "would you like a large or small coke?" most take a small. However when asked, "would you like a large one?" most take a large.

Do you realize how excited it is going to be when you take this vacation?
How quickly can we finish our meeting?
In how many different ways are you going to enjoy this house?

Why Traditional Visualization Doesn't Work And How You Can Modify It To Get The Results You Want

Now that you can ask yourself new questions, you also want to get your visualizations in order. I am sure you have heard of visualization. This is where people tell you to visualize your goals, dreams, plans, or how you want things to be. Usually people make still-frame pictures in their head of the goal being accomplished, e.g. depositing money in the bank, or their kids all grown up and successful. What makes Mind Design different from visualization is that we have created three steps in creating visualizations. Without these three steps, visualizations just don't work well at all and you'll just be wasting your time.

Three Important Steps For Effective Visualizations

1. Visualize the accomplished goal or outcome. Example: Salesperson depositing large commission check in the bank.
2. Make a movie of how you achieved the goal. What steps did you take to achieve your success? Visualize the steps in detail. Visualize yourself doing all the right things to get your outcome, and visualize everything going perfectly. Example: Salesperson making more calls and customers responding by being pleasant and purchasing items.
3. Build a contingency plan. Visualize yourself taking all the steps toward your goal and visualize everything going wrong and how you overcame the difficulty. Example: Salesperson making more calls and customers do not respond. Visualize what the salesperson did to get customer to respond more favorably.

Besides only making pictures of the goal being attained (Step 1), you make a movie of how you get the goal (Step 2). For example a salesperson wants to make more sales and money. Instead of just visualizing depositing more money in the bank, a Mind Design TM salesperson visualizes the actual steps they took to make more sales. (2) The salesperson visualizes them doing all the right things and people responding in all the right ways to increase their sales and their money. But the Mind Design TM salesperson also does something which is the most crucial; THE THIRD STEP... This person visualizes a movie of all the possible obstacles and how they got over all of them.

Ordinarily, this third step is what people do to program their mind for failure because they imagine everything going wrong, but not what they did to overcome it. Using this method, you program your mind for how to overcome adversity along the way if you encounter it. When you learn how to run your brain then a world of endless possibility and opportunity becomes available. Unfortunately, for most people, it is left to chance and that is why success is usually a matter of luck.

I want to teach you the science and the art of making your dreams come true. The science because it is actually steps that you can implement, recipes, formulas proven through time to work for you and the art because your creativity with the science will enable you to realize your dreams and design for yourself the kind of life you truly want and deserve.

Your brain can give you everything you want when you give it a clear bright focused image of what you want and how you are planning to go about getting it. If you don't know what you want your brain can't give it to you. But when you know what you want, and you send precise, direct and intense signals, your mind has the power to give you what you want. You can't reach your goals if you don't know what they are. Results are inevitable. If you don't provide your brain with the programming to get your results, your goals you desire someone else will provide the programming. If you don't have a program for your life someone else is going to make you fit into their plan.

The Expert Communicator

Becoming an Expert Communicator requires an understanding of the process of communication. Communicating is more than the content. It is more than talking and listening; more than the words we speak.

Communicating is the combination of three important elements which make up the communication process. These elements are:

1. the words we speak
2. how we speak them - our voice tone, tempo and volume
3. our non-verbal body language, gestures and facial expressions.

Dr. Albert Mehrabian, an expert in nonverbal communication calculated the relative weights of these three elements as:

1. Words 7%
2. Vocal Qualities 38%
3. Body Language as 55%.

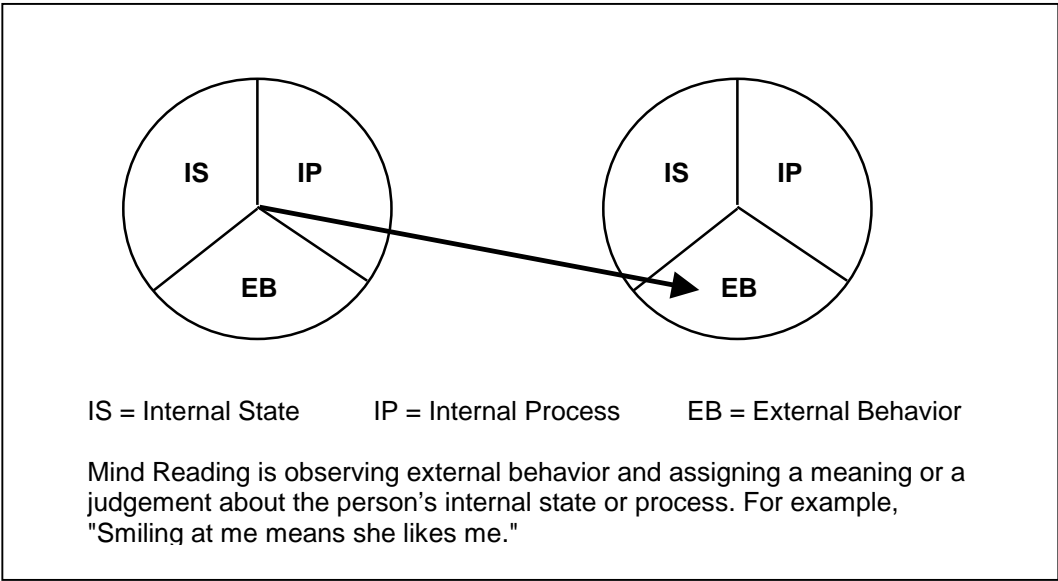
This means that up to 93% of the communication process is not the words we use! Therefore, it takes more than just words to express ourselves, gain Rapport and change attitudes.

The Mind Reader

A major problem in communication is when someone "mind reads" the intent or internal state (feelings or thoughts) of another individual. This is one of the most dangerous forms of disrespect because the person doing the mind reading rarely understands what they are engaged in doing. The mind reader usually believes his perceptions to be accurate.

Mind reading is claiming to know the feelings, thoughts, or intentions of other people based on their use of words, behavior and/or nonverbal expressions. See chart. It can be as simple as noticing someone walking unusually fast and making the comment: "Jackie seems really upset today."

In NLP, we attempt to become more precise and accurate in our communication by realizing that claiming to know what is going on inside another individual is not the way to produce better results in communicating with that person.



Instead, we choose to begin by defining the communication in Sensory Specific terms: to describe another's communication process by what is observable to others and without attaching meaning to our description.

For example, often when we see someone with their lips curled upward and their teeth exposed, crinkle lines around the eyes and nose, and a more flushed skin tone; a communication novice would describe that as smiling. A mind reader would assume that smiling means that the person is happy, mischievous, embarrassed, sly or whatever.

The Expert Communicator knows that the only way to know for certain, without making psychic assumptions, is to ask the individual what their behavior meant to them. Sensory Specific terms allows the Expert Communicator to note only what he is able to observe and hear.

If a jury of twelve people were in the same room and they all saw the same nonverbal behavior as described above, they would probably assign 12 different meanings to express what they thought was occurring inside this individual. Because of this, as practitioners of NLP, we describe another's behavior only in terms of what the jury could all agree on. All twelve would agree that the person's lips curled up, more teeth were exposed, that there are increased crinkle lines around the eyes and nose and that the skin color became more flushed, or more simply, that there was a shift in the person's facial expression.

This way, we are able to calibrate changes in these physiological indicators to determine when a change in the person's behavior occurs. If, for example, the individual's skin color goes pale, his lips become fuller, the lines around the eyes and nose smooth out, his facial muscles become drawn out, and his head pulls down, we are able to notice the degree of change without assigning a meaning to the person's behavior.

Expert Communicators do not mind-read what the change means, they only note that the changes have occurred. It is important to begin to increase our observational skills by making only Sensory Specific observations. This will enable one to begin to pay more attention to the process of communication: the 93%.

Sensory Specific information also goes a long way in establishing Rapport because the Expert Communicator does not assume to know what another person is thinking and feeling. This way, we are being respectful to the other person. We are respecting the other person's map and the ability of the individual to be unique.

What is Mind Reading?

Mind Reading is claiming to know what a person's internal state (feelings or intentions) is without bothering to ask the person. Mind Reading is a dangerous form of communication because it is extremely disrespectful of others. People generally do not appreciate being judged.

Since Mind Reading for the most part has become a habit and socially approved way of communicating in our culture, most people are not aware that they do it. Some people even Mind Read others inside their head without even verbalizing it. In this case, it usually comes out in their behavior. Mind Reading becomes the trigger for arguments between couples and friends, the basis for misinterpretation in the communication process, and various other problems that can be avoided.

In Mind Design TM training, we continually stress the importance of learning how NOT to Mind Read because it can be such a destructive pattern. However, like any pattern, there is usefulness and non-usefulness. For example, Mind Reading can be a very effective way to pace a person into a trance. We will cover this later. For now, continue to catch yourself and stop when you find yourself engaged in Mind Reading!

Some examples of destructive but common Mind Reading patterns

I know....

I know that you are mad at me.

I know what that look means.

I know that when you do that, you don't care about me.

When he talks to me in that tone of voice, I know it means trouble.

Susan is really cranky today.

Don't bother him today, he's in a bad mood.

What's wrong with you? I think that they are not getting along very well, because... Is something bothering you? Oh-oh, it's that time of the month again. I know that he intentionally did it to hurt me. She is very nervous sitting in front of everyone. He has a hard time relaxing. She obviously was not enjoying herself.

Characteristics of the Expert Communicator

1. The ability to identify and achieve desired outcomes in communicating with others. This requires setting Well Formed Outcomes for the communication process.
2. The ability to see and hear accurately by using clean sensory apparatus to notice verbal and nonverbal communication elements.
3. The ability to utilize one's own verbal and nonverbal behavior to develop Rapport and deliver precise messages.
4. The ability to demonstrate flexibility in one's own behavior.

Often Number 4 is the hardest to achieve because most of us feel we already are fairly good communicators. It is particularly difficult to be flexible if we mind-read, claim that our beliefs, actions and attitudes are "right", or decide that the other person isn't willing to communicate with us. Therefore, it is extremely useful to have an integrated understanding of the Presuppositions of NLP and to frame our endeavors in light of these principles.

Responsible Communication

There are no mistakes in communication, only feedback. The idea is to learn to become flexible so that you can communicate to a wider variety of people. To be flexible means to use your body as an instrument to create harmony with others.

The Platinum Rule:

Do unto others as they prefer to be done unto. Instead of the golden rule: Do unto others as you would prefer to be done unto.

Expert Communicators seem to have the ability to adjust their communication so that it's appropriate for whom they are communicating with -- being able to adopt the logic, body posture, and facial expressions of the other person. Flexibility in your behavior is what allows you to elicit a wide range of responses from the people with whom you are communicating.

All communication produces a response. The question is: are you getting the response that you want? If not, that means that your clients and friends are also stuck in their ways. But on the other hand, if you notice that what you are doing is not working and immediately change your behavior in some way -- your voice tone, what you talk about, your syntax, your body movements -- your clients and friends will respond accordingly.

Learn to match communication to establish Rapport; and also learn to mismatch, because if you don't have a choice, you are a robot. Expert Communicators notice what result they're getting and will alter their behavior to get the best result. Other people will judge themselves and others. Experience is not good or bad, not right or wrong. It just is.

The Law of Requisite Variety

Every voice tone, every syntax, everything you say is a set of choices. And the first thing that will give you effectiveness is to understand the Law of Requisite Variety which says the following: If you have more flexibility - a wide range of variability in your behavior - you will be able to elicit a wide range of variability in your clients and in all the people in the world around you.

Responsible communication is where you notice what response you are getting and adjust your own behavior accordingly.

Pattern Interrupts Or Break State

A Pattern Interrupt or a Break State is anything that disturbs the flow of conversation or activity.

Pattern Interrupts occur all the time. In the middle of a conversation someone enters your office, the phone rings or your child screams and it interrupts where you were, often creating amnesia. While these can be annoying or stressful in daily life, if you use them deliberately in your practice of NLP, they can be valuable and useful. Have you ever said anything you regretted and wished you could take back? A pattern interrupt can help you recover the foot that was in your mouth!

Pattern Interrupts are most effective if you use them just as the trouble or problem begins. Something in the other person's body language, voice tone, or facial expression flashes by, signaling trouble on the horizon. At that point, a pattern interrupt can be used to stop the trouble before it starts. By breaking the flow in the behavior or conversation, you may rescue it before it turns sour.

Pattern Interrupts include - coughing, sneezing, dropping something, swatting a bug, exclaiming, loud noise, - what else can you think of.

A Break State, or accessing a neutral state can be used to help the person you are working with distinguish between two states. After eliciting a particular state for an exercise or session, use a break state before eliciting the second state. This functions to separate the states so that you do not inadvertently "chain" the states together. "Chaining" means anchoring the second state to come up every time the person goes into the first state.

Break States can include - asking person to look at something (floor, chair, sky, lamp, etc.), asking person to "shake it off", asking person, "what did you have for breakfast", ask person to "reorient to the present time or to the room", asking person to stand up or sit down, etc.

CALIBRATION

Calibration is a means to measure and utilize the obvious outer behavioral changes of an individual as their internal thinking and feeling state changes. What is happening on the inside is reflected in the behavior on the outside. You can calibrate like/dislike, agreement/disagreement, or yes/no. You can use this information for a variety of uses.

The three major areas to pay attention to while calibrating are

Body position - upper body, posture, arms and legs, head tilt, gestures, distance

Breathing Rate - fast/ slow/even

Breathing Position - high/ low/ middle

Facial Expressions - skin color, muscle tone, eye movements, mouth, lips

Exercise - Calibrate a Friend

Observe a friend or loved ones "body language" when you know that they are in one particular state (happy, sad, frustrated) and remember what you see (take a mental snap shot or video). Later, when you see the same "snap shot", most likely you are seeing the same internal state. Do NOT attach a meaning to the "body language" (Mind Reading) you are simply observing behavior.

Exercise - Calibrate Yes and No

The purpose of this exercise is to help the Practitioner discover the nonverbal signals which accompany "yes" and "no" responses.

1. Practitioner asks subject 10 questions that will get a "yes" response. Examples: Do you live in the United States? Are you a man (woman)? Practitioner identifies sensory cues for "yes" response. Examples: Eye blink, head tilt, skin color change, eye movement, muscle tone.
2. Practitioner asks subject 10 questions that will get a "no" response. Examples: Do you have four legs? Do you have green hair? Practitioner identifies sensory cues for "no".
3. Once the Practitioner identifies those sensory distinctions for both "yes" and "no", Practitioner asks questions for which they don't know the true answer and Practitioner pays attention to the sensory distinctions for the response. Practitioner should be able to discern or predict the "yes" and the "no" answers.
4. After completing a successful round -- switch or rotate. Observers spend their time calibrating as well.

Exercise - Calibrate State Changes

Purpose: to pay attention to minimal cues, increase sensory acuity and practice using sensory based language.

1. Subject chooses three different intense memories. (Not traumatic ones!) Subject goes back into each one (one at a time). Use "code" numbers, colors or letters to identify each state. When the subject gets the memory intensely the subject nods head to let Practitioner and observers know subject is in the experience vividly. Break state between each experience.
2. Practitioner and Observers build a sensory based description for each state. Subject then goes through each memory experience again and Practitioner describes without any judgments but in sensory based language what is observable with each state. When completed Subject picks out one of the states without telling the others what it is and Practitioner and Observer attempt to identify which "code" number, color or letter it is from the calibrations they made before. Repeat until there are three successes in a row and then rotate.

Exercise - Increasing Visual Acuity

Purpose is to increase visual acuity and descriptive ability.

Subject stands in any position. Practitioner closes eyes. Subject tells Practitioner to open eyes and take a mental snapshot of what they see. Wait about ten seconds and tell them to close their eyes. Subject shifts some part of their body, adopts a different stance, or moves in some fashion and then tells Practitioner to open eyes and describe "what is different?" Subject may physically demonstrate what is different too. Start by making large movements and then move down to very small shifts. Use entire body and facial expression. As Practitioner gets better, decrease the amount of time they have their eyes open while taking a mental snap shot. Observer watches exercise to keep Subject honest.

Exercise - Increasing Kinesthetic Acuity

Purpose: sensory calibration of kinesthetic distinctions, and to be able to match touch by watching and applying pressure.

Subject has back to Practitioner and Observer. Practitioner touches Subject on back and says their name. Observer touches Subject in exactly the same spot and says their name. Do this three or four times to calibrate who is touching. Then either Practitioner or Observer touches subject (random order) in the same place without identifying themselves. Subject's task is to identify who is touching.

When the subject is unable to determine who is touching because Practitioner and Observer have been able to match their touches, then switch roles. Make the exercise harder as you go along - reduce the differences (match) more and more. You can use different touches on the back or shoulder (arm or knee, if seated), later use the knees or forearms.

Remember: If the person can't tell who is doing what, go back and re-calibrate when necessary.

Exercise - Increasing Auditory Acuity

Purpose is to increase ability to make auditory distinctions and match closely.

1. Subject sits in chair with eyes closed while Practitioner and Observer stand in front of subject.
2. Practitioner makes a sound (snaps fingers, claps hands) in front of Subject and says their name after making the sound.
3. Observer attempts to duplicate the sound (in the exact location) and identifies self.

4. Calibrate a few times. Subject then attempts to identify which person is making the sound. Get 5 or 6 successes in a row.
5. Rotate.

Note: Make the Kinesthetic and Auditory Calibration exercises more challenging to the subject. When the subject completes a round of 4 or 5 successful calibrations, begin to make the exercise more challenging by trying to match the sounds or touches more closely.

Another variation is to have the Practitioner and Observer make matching sounds from the same location and have the subject identify who is making the sounds. The purpose to have practice in noticing auditory distinctions and to experiment with different auditory modalities (volume, tone, pitch etc.)

Pacing Statement

The easiest and most reliable way to calibrate is to use a Pacing Statement. A Pacing Statement is an undeniably true statement of observation which you know to be true. For example, upon observing Canon Copiers in a client's office, a salesperson says, "So you use Canon copiers in your office?". This way you can calibrate the "yes" signals. To calibrate "no" signals, you can then ask them a question you know to be untrue, or one they would disagree with and observe their behavior. For example, knowing your prospect's name is Mary, you say, "Your name is Margaret, right?".

A great way to break the ice in any encounter is to make at least one pacing statement. They usually work best if you comment on something that directly impacts the individual. Pacing Statements are ice breakers and help to assist in the development of rapport - and they are easy ways to begin calibration. A pacing statement rather than a question does not require the other person to respond verbally, although they usually will. If you do use a question, use an open ended question which can't be answered with a quick yes or no.

Pacing Statements are great to use with everyone - especially in sales where you need to get past certain people to get to the decision makers. This approach works because you are not asking anyone to do anything - you are simply making a positive and often complimentary statement to the person. You are implicitly telling the other person "I am interested in you". Whether verbal or nonverbal - the customer sets the pace - you follow. Don't move to your agenda until the customer is ready.

Practice pacing statements everywhere in your life - restaurants, malls, service stations etc. You'll get better results and people will remember you for your interest and rapport.

Sample Pacing Statements

During a sales call:

So we are sitting here and we are discussing your purchasing a new car...
There are certain things about owning a new car that are important to you....
We've had the opportunity to take a look at your needs
And we've discussed all the features that you want ...
So, you've had the opportunity to test drive the car

To initiate a trance:

We are sitting here together...
You are listening to the sound of my voice...
As you breathe in and out...
You can feel the weight of your body on the chair...
And you can begin to notice certain things....

Other:

I see that you are wearing jeans today...
So, you played with your friends after school today...
Now that you have finished your meal....

Calibration and Sensory Specific Information

The most accurate kind of information is Sensory Specific because it is behavioral information.

Remember: The highest quality of information is behavioral.

Since people have different maps of the world it is important to be able to describe what is going on as accurately as possible. One way to do this, we will discover later in the practitioner training, is to enter the other person's map of reality and to speak from it. Another way is by clarifying information in terms of what can be seen, heard, and felt.

Most people are in the habit of describing what we see, hear or feel in interpretive terms and give meaning to other's behavior that may or may not be accurate. For example, you see a certain look on a person's face and you describe that person as unfriendly, mean, angry, or upset. This is what we call Mind Reading because it is a non-sensory based assumption. When you ask that person what is going on, you may be surprised to discover that the person is actually in physical pain. You are surprised because this is something you hadn't even considered.

To "clean up" our communication as practitioners of NLP we use sensory based descriptions to describe what we see, hear or feel.

Interpretive (non sensory based):

Amused, Angry, Embarrassed, Curious, Loving, Scared

Sensory Based:

Eyes narrowed, muscles tightened, lips tightened, teeth exposed, arms crossed over chest, flushing in cheeks.

Exercise - Mind Reading vs. Sensory Acuity

Sit facing partner - describe partner in interpretive language for one minute. Then for one minute, develop your observational skills and describe the person in sensory based language.

Exercise - Calibrating to State Changes

Purpose: to pay attention to minimal cues, increase sensory acuity and practice using sensory based language.

1. Subject chooses three different intense memories. (Not traumatic ones!) Subject goes back into each one (one at a time). When the subject gets the memory intensely the subject nods head to let Practitioner and observers know subject is in the experience vividly. Break state between each experience.
2. Practitioner and Observers build a sensory based description for each state. Subject then goes through each memory experience again and Practitioner describes without any judgments but in sensory based language what is observable with each state. When completed Subject picks out one of the states without telling the others what it is and Practitioner and Observer attempt to identify which memory it is from the calibrations they made before. Repeat until there are three successes in a row and then rotate.

Exercise - "Think of Someone You Like" Visual Sensory Acuity

- A: Subject
 - B: Watches eye movement, particularly sequence of movements, muscle tone around the eyes, blink rate, pupil size and glossiness.
 - C: Watches body posture, breath placement, breathing rate, depth of breath
 - D: Watches color changes on all exposed skin, particularly face and neck, origin and direction of change; blood vessels
 - E: Watches unconscious movement in head, shoulders, hands, feet and mouth
 - F: Watches muscle and skin tone on forehead, cheeks, around nostrils, corners of mouth (including lip size) and neck.
1. Operator asks A to identify someone he likes and to think of that person in a particular way by remembering sometime when they were together and enjoyed each other - seeing what he saw, hearing what he heard and feeling what he felt at that time. B-F observe.
 2. Operator engages A in "separator" state (another word for break state).
 3. Operator asks A to identify someone he dislikes and to remember a time when they were together and the other person's behavior was particularly objectionable to A. A is instructed to see what he saw, hear what he heard and feel what he felt at the time. B-F observe.
 4. Operator engages A in "separator" state and repeats 1 - 4 if necessary.

5. B-F report on what they noticed, the differences in A as he thought about the person he liked and the person he dislikes.
6. Operator asks A a series of comparative questions that A does not verbally answer but merely thinks about the appropriate person. For example: "Which is taller? Which has the louder voice? Which one is older? B-F determine on the basis of their calibration, which person A is thinking about.

When group has gotten 4 right in a row, rotate. If there is any difficulty, the group can ask that they re-calibrate A.

Exercise - Calibrating Yes and No

The purpose of this exercise is to help the Practitioner discover the nonverbal signals which accompany "yes" and "no" responses.

1. Practitioner asks subject 10 questions that will get a "yes" response. Examples: Do you live in the United States? Are you a man (woman)? Subject answers questions NON-verbally.
2. Practitioner identifies sensory cues for "yes" response. Examples: Eye blink, head tilt, skin color change, eye movement, muscle tone.
3. Practitioner asks subject 10 questions that will get a "no" response. Examples: Do you have four legs? Do you have green hair?
4. Practitioner identifies sensory cues for "no". Once the Practitioner identifies those sensory distinctions for both "yes" and "no" Practitioner asks questions for which they don't know the true answer and Practitioner pays attention to the sensory distinctions for the response. Practitioner should be able to discern or predict the "yes" and the "no" answers. After completing a successful round switch rotate. Observers spend their time calibrating as well.

Exercise - "Think of someone you like" Auditory Sensory Acuity.

Do the same exercise as the visual like and dislike exercise with break state in between except have calibrators sit with eyes closed, or with their backs to the subject while subject talks about the person s/he likes (and dislikes) using gibberish to start. By using sounds instead of words, we avoid content. Later, have them talk about the person they like or dislike with words.

Exercise - Guiding Another Person Into An Experience While Calibrating.

Purpose is to be able to practice observing distinctions, practice sensory based language, practice in calibrating, and practice in assisting another person into a state.

1. Practitioner tells subject to remember a time in their past which was exciting (and to

not share this verbally). Subject is to go back to that experience as if it were really happening now and step inside that experience. Practitioner tells subject to “see what you see”, “hear what you hear,” and “feel what you feel”, Remember it is important to allow enough time for the subject to do these things.

2. Observers describe the shifts in Subject's physiology in sensory based terms. Write it down.
3. Break state when finished and pick another state for people to calibrate. (A time when the person was confused, embarrassed, delighted etc.)

Rotate roles when you have calibrated 2 or three states.

Exercise - Sensory Based Language Drill

Identify the sensory based (high quality information) versus the non sensory based (low quality information) sentences. Identify which of the sentences contain sensory based language.

He looked happy when he got his promotion.

She was really in a rush to get out the door.

He was sweaty after he exercised.

Her breathing was shallow after the accident.

She could see that he was happy to see her by the smile on his face.

His face contorted in pain.

He took a deep breath and picked up the heavy box.

He could see that she was upset by the wrinkle in her brow.

She started to speak more quickly and began to flap her arms around.

She took a long pause in her speech and her voice got lower in tone.

His face got red when he walked to the front of the stage.

The young couple has a certain harmony between them.

The veins in his forehead got more visible when he spoke.

She yelled at me.

He raised his eyebrows when she asked the question.

She acted relieved when he came home.

He leaned over the table to see the paper more clearly.

Her hands were soft to the touch.

He fell to the floor when he heard the news.

A tear came to her eye.

He had a lost, cold look in his eyes.

She jumped for joy upon arriving on the scene.

The suffer-dude caught a monster wave.

We saw a killer movie.

His new shoes are really bitchen'

He is as dumb as a box of rocks.

He leaned forward and slowed down his breathing when he looked at the teacher.

She wore the grunge look.

She feels groovy when she dances.

He leaned backward as if he was not interested in what I was saying.

Her legs were tearing up the dance floor.

He has a big ego.

The Representational Systems

Seeing, hearing, feeling, smelling and tasting is how human beings experience the world around them. These are the five primary sensory modalities by which people encode, organize, store and attach meaning to perceptual input.

In the field of Neuro Linguistic Programming, we call these modalities Representational Systems or Rep Systems. As input from the five senses is processed in the brain, it is translated into corresponding internal representations, or maps, that constitute a likeness to the outside world. This means that on the inside we see pictures, hear sounds and have feelings. We can also remember tastes and smells. What is most important to keep in mind is that our perceptions and "reality" differ greatly because of our filters, deletion, distortion and generalization. This means that the map (internal sensory re-representations) and the real world are not the same while most people act as if it is.

Remember: The Map is not the territory

This is not new. Scientist and psychologist have known this for years. What distinguishes NLP is that the developers discovered that within each modality or Rep system are smaller components which are called Submodalities. For example, within the visual modality are Submodalities such as the size of the image, location, brightness and color. For the auditory system, there is location of the sound, loudness, distance from the individual. The kinesthetic (or feeling) rep system Submodalities include temperature, location, pressure, duration.

Why is this discovery so critical? Because it is at the Submodality level that experience is coded, and therefore it is at this level that experience can be changed. The developers found that by changing the Submodalities without even knowing the content, people could have instant relief from bad feelings. For example, try criticizing yourself in a sensual, inviting tone of voice, or a Mickey Mouse tone. It's pretty difficult to feel bad when you have Mickey Mouse talking to you.

Every moment throughout the day, we have a tremendous amount of information bombarding our Rep Systems. This input is filtered by the central nervous system allowing only a limited amount of information to reach our conscious attention. As an example, when you pour chalky fluid through a filter, not all of the contents within the fluid are allowed to pass through. In this same way, our filtering mechanism screens sensory input through a set of operations called deletion, distortion and generalization. Without these neurological filters, we would be overwhelmed by the constant deluge of information.

While these filters serve to protect us, they also explain how is it possible for one person to be excited about public speaking when another person is terrified by it. It all lies in what they do inside their brain and what kinds of directions they have given it. The wonderful part is that we are limited or enhanced simply by what we happen to be paying attention to or NOT paying attention to at any given moment. In NLP, we utilize this naturally occurring process to RE-DIRECT the person's brain so that they are paying attention to different things.

Each person's internal map of reality will be different. A person's map is an accurate reflection of that person's internal processing, yet it is an inaccurate and incomplete representation of the world. Altering the map changes the person's experience in the real world.

Personal Map Of The World

All of us have our own unique perception of the world around us which constitute our map of the world or "Map". That means our friends, customers, parents, children and loved ones don't see the world through the same set of filters as we do. What we think and do, what we say, and our words and phrases may mean something completely

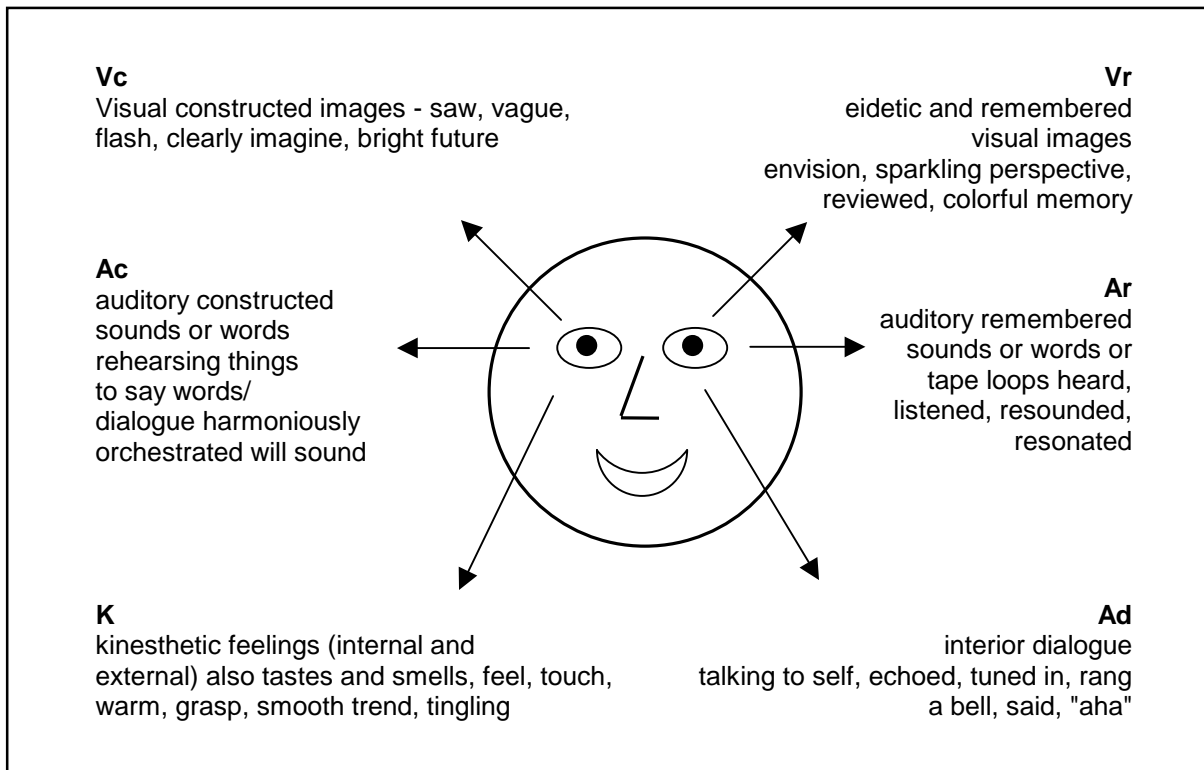
different to them than they do you. (examples - different perceptions of a car accident, or crime) Our maps are based on our prior life experiences.

When making a map of a city, a cartographer must decide what to include and what to leave out. Just as when making a menu, the cook decides what to include or not. The menu is not the meal, the map is not the city. It only represents the city. Our Personal Map is only a representation as well. Remember, the Map is not the territory. Over time, cities grow and change so the map needs to be adjusted and updated. Just like our Personal Map needs to be adjusted and updated when we grow and change.

Our perceptual filters will determine what we remember. (Delete, Distort, Generalize)
Our memories and beliefs are our personal maps of an outer reality. But they are not reality itself.

Eye Accessing Chart

The diagram below represents the direction of a person's eye accessing movements as you are facing and looking at him. The generalizations refer to a right handed person with left hemisphere dominance. Eyes may also be straight ahead, de-focused and/or pupils dilated, which indicates quick access to any sensory information, although primarily visual.



Eye Accessing Chart NEEDS TO BE REDONE !!!

Assume that the Individuals represented by the drawings below are all normally organized right handed people.

1. In the spaces provided below the faces notate the most appropriate strategy.

< >

2 I can see by the That you don't ethinglellsme I don't quite 999
e4pres I on on fed well I'm res)oObile how I dd it I'm M(fy

r fWe
I can remember the It wassicold wid I remambared wha
I hai to ai~ my- I Can't picturemy,
3 Jll had sad tout sdf if he wasw orth it. self
staying wit h
Nm
IoO in Nseye ingmtive him ar)y
longer
C> C>

Fill in the eyes in the faces above to m oa appropriately represent the strategy indicated b the verbellmion

4 ekept Wing a) I vv things to be ilssohadtobp I keeD
telling mygdf
1 fed sojedous niccethingstoh liketheyumdtobe aw av from him
thingswill get Wter
WhElstrategyisindicatedlb the eye movements end w ordsabove?

5 It'shardlomakea lwattodothe But the loffigaern
9 . on about this right thing. 9Dhazy
Ar
What strategy ismol likely indicated by the w ordsand drav ings above'

Characteristics Of Visual People

Visuals understand what you say by what they see. They turn your words into pictures and images. Their minds work like view-masters or movie cameras and are happiest when you paint pictures for them. They understand your words by comparing past and future images while you talk.

Visuals talk about seeing, how things appear, from a point of view:

"I wonder how my wife will look when she sees the beautiful flowers I bought for her."

"I remember the look on his face when I told him I was pregnant. "

They may be better with faces than with names. They tend to care about establishing eye contact. They may make judgments by appearance "I can tell you are a sincere person just by how you look." They have good memory - good spellers because they picture the word in their mind unlike the auditory speller who sounds out the word. Visuals need to see you to hear you and pay more attention to color (dress and environment), appearance and irregularities in appearance. They may be distracted by a hair that is out of place or a smudge on a person's face. They "paint" pictures with words and hands. They tend to be well organized and prefer not to be touched. They make buying decisions by how products look (the cover artwork).

Body Types

A thin, tense body is characteristic of visual as dominant system.

Natural Language Predicates

(See predicate chart)

Posture

Visual - shoulder hunched and neck extended forward.

Eye Movements

(See chart for generalizations related to the direction of eye accessing movements). Squinting indicates visualization. Blinking generally indicates visualization. Blinking often, even, and rhythmic indicates sequences of images; sometimes indicates "punctuation" of information, but blinking may also indicate other modality accessing depending on the position of the head. Prolonged eye closure accompanied by rapid eye movements indicates visual processing.

Breathing Changes

Breathing high in the chest or momentarily holding the breath indicates visual access.

Visualization is also characterized by shallow breathing.

Tonality Changes

High pitched nasal and or strained tonality indicates visual access.

Tempo Changes

Quick bursts of words and a generally fast tempo indicate visual access.

Muscle Tone Changes

Muscle tension, particularly in the shoulders and abdomen indicate visual access.

Hand and Arm Positions

Finger pointing and/or arm extended indicates visual access. Hands shading or covering eyes indicates visual access.

Skin Color Changes

Paling or waning of color indicates visualization

Persuading The Visual

Use visual predicates and paint pictures. "Can you picture your wife's face when you bring home the beautiful bouquet of flowers? Notice how big she smiles and how incredible she will glow when she realizes how much you love her. "

Occupation and Hobbies

Engineers, interior designers, architects, painters, clothing designers, window shopping, photography, collecting things.

Gifts for a Visual

Wrap gifts nicely and pay attention to how you wrap it and in their favorite colors. Picture books, restaurants with impressive views, art, museum tours, fashion shows, home accessories/decorations (make sure you match their exact styles), videos, flowers, photographs, photo frames and albums, sightseeing tours, fireworks displays, etc.

Characteristics of Auditory People

Auditories are sound based people. They listen to how you say things. They get more information from how you say things than by what you show them. The paralinguistic cues (how you say what you say) are more important than your content. Their mind works like a juke box or tape recorder. It plays back recordings to get an idea of what you are talking about. They like rhymes and word plays and prefer to communicate by phone or face to face rather than memos or letters.

They don't need to see you face to face because they are comfortable on the telephone. They like to romance by phone. Often have deep resonant voices, speaking rhythmically and deliberately concerned about how they sound. e.g. Gary Owens from Laugh-In, Robert Schuller TV Minister, and Jesse Jackson

They touch their face with hands, tap fingers or toes, count on their fingers. Live concerts and music are important to them. They are aware of sounds, delivery, pace and tone. They listen to radio rather than watch television and prefer cassette tapes to video tapes. Inflection of your voice can distract them from your content.

Auditory people talk about what people say...

"I wonder what my wife will say to me when she finds out I brought her flowers. "That concept rings a bell." "Her voice resonates throughout my entire being. " "My boss sounded angry when he called me into the office.

Body Types

An auditory body is somewhere between that of a visual and a kinesthetic body.

Natural Language Predicates

(See predicate chart)

Posture

Auditory - shoulders tend to slouch with the head tilted to one side. Body tends to lean slightly forward (external) or backward (internal). Arms are often folded or crossed.

Eye Movements

(See chart for generalizations related to the direction of eye accessing movements). Eye movements laterally from left to right usually indicate auditory access.

Breathing Changes

Even breathing in the mid-section or with the whole chest and with a typically prolonged and controlled exhalation indicates auditory access.

Tonality Changes

Clear resonant tonality indicates auditory access.

Tempo Changes

Even, rhythmic tempo indicates auditory access.

Muscle Tone Changes

Even muscle tension and minor rhythmic movements generally indicate auditory access.

Hand and Arm Positions

Hands or arms folded indicates auditory access. Head tilted onto hand (telephone posture) and/or hands touching mouth or chin indicates internal dialogue. "Counting fingers" indicates access of dominant hemisphere, generally auditory digital. Pointing fingers to ears, tapping or snapping fingers.

Persuading the auditory

Draw their attention to how things sound

Occupations And Hobbies

Stereo sales person, piano tuner, telephone sales, singer, attorney, attending concerts, playing musical instruments, talking on phone.

Gifts for an Auditory

Concert tickets, CDs and tapes, wind chimes, sea shells, stereo, music boxes, alarm clock with ocean wave sounds (pink noise), fountains, wind chimes, ear plugs, musical instruments, etc.

Characteristics of Kinesthetic People

Kinesthetic people make decisions by how they feel rather than by what they see or hear. Their information comes predominantly from touch, feeling, emotions, gut instincts, hunches and attitude more than what you say. They buy because of how they feel about you and your product. They get an instant feeling of like or dislike when around you. They have a good kinesthetic memory and need to "feel it" before they trust you. When they feel good about you, they buy.

Kinesthetics are often athletic or overweight. They love the feeling of athletic games and competition. They touch themselves along the midline often and "weigh" decisions with their hands. They are more breathy than other types and pause more - to access feelings. They will feel hot or cold about you right away - will make instant judgments. They love to touch people and things. Kinesthetics may touch you to make a point. When comfortable, they can understand more readily. They are more apt to feel temperature changes than Visuals or Auditories. Kinesthetics shower long, lingering in the sensations, enjoying food, etc. They tend to dress comfortably rather than fashionably, to learn by doing, and enjoy sports.

Kinesthetic people talk about feelings:

"I can't seem to get a handle on this problem and it makes me feel stressed. "It was just a gut feeling and I went with it " "That person just rubs me the wrong way."

Common Kinesthetic Expressions:

"down right mean"

"down right true"

"down right important"

"touch base"

"get a grip"

"get a handle"

"rubs me the wrong way"

Body Types

A full, soft body is characteristic of a kinesthetic (internal) person. People who are overweight or athletic are often kinesthetic.

Natural Language Predicates

(See predicate chart)

Posture

Kinesthetic (internal) - head sits more solidly on the shoulders, which tend to droop. The body is well centered and to a certain extent blocky. Kinesthetic (external) broad

shoulders with a straight, athletic posture. The head rests solidly on the shoulders.

Eye Movements

(See chart for generalizations related to the direction of eye accessing movements). Down and to the right indicates kinesthetic access.

Breathing Changes

Deep, full breathing low in the abdomen, or a sudden very deep breath indicates kinesthetic access.

Tonality Changes

Low, deep tonality indicates kinesthetic access. Certain emotionally charged memories may produce a deeper tonality than a person's normal speaking voice.

Tempo Changes

Slow tempo with frequent pauses indicate kinesthetic access.

Muscle Tone Changes

Movement generally indicates tactile kinesthetic access. Muscle relaxation indicates internal visceral kinesthetic access.

Hand and Arm Positions

Palms turned upward and arms bent and relaxed indicate kinesthetic access. May place hands over heart and chest area, may rub or fold hands over abdomen, hands touching the mid-line of body, use hands like scale weighing the situation.

Skin Color Changes

Increase or fuller color indicates kinesthetic access.

Persuading the kino:

Make them feel good about being a good host. Accept their hospitality and make them feel even better about it. Ask them how they feel about things. Use kino language. "What do you feel you would like to accomplish today?" Walk them through the process, give them things to touch, get their hands on things. Direct their attention to how good things feel.

Occupation and hobbies:

Massage therapist, sculptor, construction worker, athlete, hair dresser, swimming, dancing, eating, running (sports), camping, drinking, smoking, sunbathing, cooking. Need good comfortable environment, good food.

Gifts for Kinesthetic

Gift certificate for massage, high quality cigar, expensive dinner out, comfortable orthopedic pillow, full count 100% cotton sheets, flannel sheets, expensive bottle of scotch (if they drink scotch), bath gels and beads, sports equipment, cashmere or silk clothing, etc.

External Indicators of Internal Representations

Eye Movements: direction (from where to where)

Breathing: rate/rhythm, speed and location (e.g. upper chest, abdomen)

Skin color: location (e.g., neck, face)

Lip size: particularly lower lip

Muscle tone: patterns of musculature, location (e.g. face, neck, shoulders, abdomen)

Postural shifts: part body and whole body

Head tilts: direction

Hand/finger gestures

Kinesthetic (tactile): temperature, moisture, pulse rate

Paralinguistic Cues (How you say what you say)

Tone: higher ... lower

Tempo: faster ... slower

Volume: louder ... softer

Timbre: The characteristic qualities of sound that distinguish one sound from another.

For example this distinction can be generally described by words such as "nasal", "guttural", and perhaps "raspy."

Pitch: The quality of tone or sound determined by the frequency of vibration of the sound waves: the greater the frequency the higher the pitch.

Rhythm: The arrangement of successive tones, according to their relative accentuation and duration.

Pauses

Predicates: The Three Languages Inside of English

Visual

appear	bright	clear	color	conspicuous
disappear	enlighten	farsighted	features	focus
foresee	glance	hindsight	illusion	illustrate
image	inspect	keen	look	observe
overview	perspective	picture	resemble scan	
scope	see	show	sketchy	tint
vague	vision	watch	blind to	unsightly

Auditory

audible	babble	boisterous	buzz	discord
dissonant	droning	drumming	earshot	echo
harmony	hear	hiss	listen	loud
muffled	murmuring	noisy	prattle	quiet
resound	ringing	roar	rumble	screech
shriek	silence	sound	squeal	thunder
whisper				

Kinesthetic

bounce	caress	catch	clutch	cold
feel	firm	fumble	grasp	grope
handle	hard	hustle	impressed	kiss
lukewarm	nudge	poke	press	sensitive
sensuous	soft	strike	tender	tension
tickle	touch	vibes	get in touch	stumble through

Unspecified Predicates and Phrases

I understand
That's confusing
I like it

Visual Phrases

I see what you mean.
That's not clear to me.
That brightens up my day.
I was green with envy.
Don't keep me in the dark
on this
Point out what you mean.
I was seeing red.
Just give me the big picture.
Get a new perspective on this matter.

Auditory Phrases

I hear you loud and clear.
Don't give me any static on this.
It was music to my ears.
It was clear as a bell.
It was all double talk.
Don't hem and haw over the
decision
We are in tune with each other.

Kinesthetic Phrases

I get the point.
I can't grasp it.
That strikes me right.
I racked my brain all night
and still couldn't come up
an answer
It hit me like a ton of bricks.
Can you dig it?
I need you to back off.
He just rubs me the wrong
way.

Leading with Persuasive Language

Overlapping VAK

Notice what rep system they are currently using and "overlap" into a different one. Overlapping will sometimes open up a person's mind to a new idea because they haven't thought about it in a different rep system before.

"I can't see that happening."

"If you can't see that happening, then you probably can't ask yourself the questions you need to ask to feel completely comfortable... now."

Translating VAK

Translating is when you have two people who are using different rep systems. You act as a "mediator" and translate the language between the two people.

Jackie: "Our house always looks so messy. I can't take it."

Donald: "What do you mean? Our house is comfortable and relaxing!"

Translator: "Donald, what Jackie is trying to communicate is that she is uncomfortable and stressed out when the house is messy."

Test understanding and summarize

When you test understanding and summarize you are making sure you have understood the person's communication to you. You are also assisting the other person remember what they have said and getting an agreement frame.

"So you think that..."

"Your main concern is..."

"Then it seems we both think..."

"Let me be sure I understand where we are now..."

Frame suggestions and questions to put your listener at ease

"Let me offer a suggestion..."

"I'd like to ask a question..."

"Would you like to try a little fun experiment/game?"

Use of "because"

State your reason before making a proposal

"I am writing this letter to you because..."

"The reason I called is because..."

Frame negative feedback in such a way so that the person will be less resistant to it

"I'm wondering if it would be valuable to you ... if everyone noticed something about

you that was limiting you of which you were unaware of.... would you want to know about it so you could make that change?"

Feedback Sandwich

Positive statement, feedback statement, positive statement

"I like what you've done here, what could be improved is X, and I'm pleased that you are on the right track."

Values and Criteria

Values are what is important to a person. Words like fun, happiness, trust, honesty indicate a person's values. Criteria is the rule structure and belief system related to how values are attained. Examples are phrases like, "You have to work long hours to succeed in business" or "You must watch your diet to stay healthy". Criteria are beliefs around values. Remember to appeal to the person's values and rules when you are persuading them. There is always 1% that you can agree with 100%.

"And" / "But"

Use "and" when you want to achieve agreement with your listener. The word "but" will negate everything you say before it. For example:

"I want to go, but I'm tired"

"So you're tired and you want to go." or

"So you're tired but you want to go."

Use of "not"

Change phrases like "You're not making yourself clear." to "I'm having difficulty understanding this." In this way, you take responsibility for the communication.

Context Reframe

Separate the intention from the behavior. Since every behavior is appropriate in some context, think of a different context in which the person's behavior would be appropriate.

"It is appropriate to use physical force to restrain a suspect or in self-defense, but it is not appropriate to use physical force just because you are angry at the suspect."

Meaning Reframe

"Whenever X, I respond to Y". Separate the intention from the behavior. What else could this behavior mean? What hasn't this person noticed that will bring about different meaning?

"Whenever he uses that tone with me, I get angry and defensive."

"Is it possible that when he uses that tone, it just means that he's in a hurry to get something done?"

The Relevancy Frame

Asking the person how something is relevant will uncover information that you can use to persuade them.

Outcome: person wants to lose weight

"I watch too much TV."

"How is this relevant? How does this relate to what you want to achieve?"

Contrast Frame

Using the contrast frame, you are challenging a person to look beyond their map.

Remember to keep rapport!

"I want this to be better."

"Better compared to what?"

"I need more energy."

"More than what?"

The Agreement Frame

Use this model as a way to gain agreement with another person. Avoid using the word "understand" and the word "but".

"I appreciate your point of view, and..."

"I respect what you are saying, and..."

"I agree with a this part of your point, and..."

The Purpose Frame

If you find out someone's purpose, you can persuade them by adjusting your communication to highlight the ways in which what you are proposing fits their purpose.

It also helps the listener clarify their purpose.

"I want to be able to do this."

"For what purpose?"

The Would / Won't Happen Frame

Using this frame, you will direct the person's mind to open up possibilities they may have not thought about before.

"I can't change"

"What would happen if you did?"

"What would happen when you make that change?"

"What would happen if you didn't make that change?"

"What won't happen when you make that change?"

"What won't happen if you didn't make that change?"

Rep System Exercises

Exercise, Part A - VAKOG

Mark each of the phrases in the following list as being Visual (V), Kinesthetic (K), Auditory (A), Olfactory/Gustatory (O), or Non-referring (N). Please mark to the left of the phrase.

stumbled on it	that stinks	raucous crowd
hazy outlook	a light to my head	a true belief
soured on it	grasp it	loud mouth
feel changed	colorful ideas	quiet man
think smart	bitter notion	harmonize here
different horizons	was pressured	warming trend
keep in tune	yummy solution	seeing red

Exercise, Part B - Matching and Translating

On a separate sheet of paper:

First give a response to each of the sentences below that matches the Representational System expressed. Then construct two sentences, each of which translates the response into a different Representational System.

1. Now you are warming up to your task. Match/Translate
2. People don't see me as I see myself. Match/Translate
3. I need to get in touch with my feelings. Match/Translate
4. That left a bitter taste in my mouth. Match/Translate
5. Things don't seem to click. Match/Translate
6. I'll be glad when things get brighter in my life. Match/Translate
7. I get too much static when I try this. Match/Translate
8. I feel tied down to my family. Match/Translate
9. I stumbled onto my current career choice. Match/Translate
10. He has a solid understanding of the material. Match/Translate
11. The engine in his car really purrs. Match/Translate
12. I can see clearly now the rain is gone. Match/Translate
13. Daddy was a little tough on Jimmy last night. Match/Translate
14. Here's to a brighter tomorrow. Match/Translate

Exercise, Part C - Representational Systems

Each of these sentences contains an overlap of Representational Systems. On a separate sheet of paper, generate a Response that uses this same overlap.

1. Listening to her sends shivers down my spine.
2. I want to share this with you but you appear too icy.
3. That sounds like a very colorful idea.
4. The warmth of this room rings true with our purpose.
5. I'm hot on the scent of the solution.
6. Sounds like you have a good grasp of the material.
7. I see what you are saying.
8. I see that she is grasping the material well.
9. He was stuck by a bright idea.
10. I have cried silent tears full of pride.
11. You make me feel shiny and new.
12. She could see that she was going to carry the burden.
13. Sounds like you are saying that you want me to go home.
14. He obviously runs the office with a cool hand.
15. He smiled and said he would bend over backwards for her.

Exercise - Natural Language Predicates

1. A tells a story using predicates in only one system. Example "I was walking on the beach and it was a beautiful sunny day. I could see sunlight reflected off the waves and a gull flew in from the sea. He looked almost transparent against the blue sky."
2. B tells A's story using only predicates in a different representational system. Example "I was walking along the beach attuned to the magic of the day, listening to the sound of the waves on the shore and then I heard, as if from very far away, the high pitched cry of a gull."
3. C tells A's story using predicates of both A and B. Example "I was walking along the beach in the brilliant sunlight. Listening to the waves on the shore. I looked out to sea and saw a gull above the waves, iridescent in the light and heard his shrill cry in wind."
4. A and B tell C the sequence of predicates he used in retelling the story. Example V>V>A>V>V>V>V>A>A>A If A and B were accurate rotate, if not repeat.

Exercise - Matching Predicates

1. In groups, person A generates sentence using visual, auditory, kinesthetic or

unspecified predicates (adjectives, verbs or adverbs).

2. B repeats the statement using the same representational system predicate.
3. C translates the sentence into another representational system.
4. D responds to C's sentence in another system and identifies the sequence.
5. Rotate

Exercise - Overlapping Systems Predicates

1. In groups, person A generates a sentence using predicate(s) in one system.
2. B begins with predicate(s) in the same system used by A: and overlaps to another system.
3. C begins with the predicate(s) in the same system used by B and overlaps to another system.

Exercise - Match/ Mismatch/Match representational predicates.

Subject and Practitioner engage in a conversation. Practitioner matches the representational predicates (VAKOG) of Subject for about two minutes then Mismatches with anything else for two minutes, then matches again for two minutes.

Exercise - Match representational sentences

(containing 2 then three predicates) 12 minutes

Exercise - Match and translate predicate sentences.

25 minutes

Subject says "I feel tied down to my job"

Match sentence predicates.

Translate sentence predicates to another rep. System. etc.

Other examples: This job stinks. What is waiting on the horizon is unclear to me. I want to really tune in to you.

Rapport: Pacing and Leading

Rapport has been described as the ability to build a bridge of harmony or trust between people. It means that the Expert Communicator has the ability to respond to the individual's "map of the world" from that person's perspective as much as possible, without mind reading or assigning a value judgment. Rapport is a gateway to connect with others in meaningful ways. This can be accomplished at several levels.

People Like People Who Are Like Themselves

Pacing is simply the process of matching the other person's behavioral patterns. By mastering it, you will develop the ability to get Rapport with anyone anywhere and be able to influence people more profoundly.

Pacing is a way of acknowledging another person and meeting them in their map of the world. When you are pacing, you are sending the message "I am like you" and people like people who are like themselves. You can begin to pace someone by identifying a pattern and adjusting your behavior to match the other person.

Subtly is the key to pacing. It is extremely important, while matching, to keep it subtle so that what you are doing does not intrude on the other person's conscious awareness.

How You Can Connect With Anyone In Under A Minute.

The top sales people are not relying on closing techniques. They lay the groundwork of success before they ask for the sales. Some people are afraid of closing. Rapport through pacing and leading is what gets the successful close.

Top achievers have the ability to develop sound relationships and to do it quickly. You are accessed by others within the first minute and if you can't connect with them quickly, you will lose out. Fortunately, any one can learn to build rapport. The heart of rapport is similarity between you and another. You will be using the same rapport approaches as the top producers in the world.

Pacing involves appreciating yourself enough to use your verbal and nonverbal communication as an exquisite instrument, allowing you to maintain your own wholeness, your own comfort, your own sense of balance, while acknowledging another person's experience.

Matching Content

We can begin with Matching or Mirroring the other individual's content. This occurs when we discuss topics we have a shared interest in. Often we describe this as having something "in common" with the other person. This is, however, the least effective means of gaining Rapport. For years, sales trainers used to tell sales people to comment on

objects in the prospect's office, like a trophy or plaque on the wall -- "Wow, you must be quite a bowler."

This is the fastest way to discredit yourself before the sales process even starts when the client says, "This isn't my office, now what are you going to present to me?".

Matching Predicates or "Buzz Words"

The most effective methods are Matching or Mirroring the predicates, the vocal qualities and nonverbal body language, the chunk size (whether the person likes the big picture or the details) and values (what's important to the person). Detect and match in your own language the primary predicates of the other person. Match eye accessing cues.

When we speak, we give clues about how we think. Because we choose our words unconsciously, they give an accurate description of how we make sense of the world we live in. We use words that describe how we process the information we take in through our five senses. We talk about what we see, hear, feel, smell and taste in the world as well as what is going on inside our heads.

The Expert Communicator learns to listen for these predicates (buzz words) and to match them back to the person he is communicating with. If someone is painting a picture using visual words, when speaking to that person, the Expert Communicator paints them a picture as well. If they are talking about how things sound or feel to them, the Expert Communicator speaks in similar terms. This listener receives the message that the Expert hears and understands them. This is a major step in increasing the degree of Rapport and understanding between people.

Example:

Child: *"Mom, the way I see it, you are not being fair to me."*

NLPer Mom: *"I can understand how you see it that way. Let's find out if we can see eye to eye on this."*

Matching VAK Language Sequence

People may use one or two of the sensory systems. Most tend to use more than one. Follow the sequence they use. If you treat a visual like a kino, the visual simply won't respond. You pay attention and you can do anything else, switch modes to communicate more effectively.

Example:

Boss: *"We need to get a handle on this situation so that we can all work in harmony with each other."*

NLPer Employee: *"Let's put our heads together and talk about solutions."*

Matching Vocal Qualities and Paralinguistic Cues

The Expert Communicator listens for the tone, tempo, volume, rate of speech and pauses of the person with whom he is interacting, and as accurately as possible, matches back these elements in subtle ways. For example, if someone speaks slowly, the Expert Communicator slows down the rate of his speech, if the person talks loudly, then the expert adjusts his volume to match that volume. Match tone, tempo, volume, intensity, pitch etc. Note and match in your own language the repeated phrases or stylized grammatical use of the other person,

Matching Non-Verbal Body Language

The Expert Communicator matches the other person's body posture, facial expressions, gestures, and breathing rate. Again, as the Expert Communicator adjusts the features of his communication style to match the person with whom he is relating, an unconscious message is sent to the other person. That person receives the message "this person is like me." Communication research has heavily bore out that we tend to like people who are like ourselves.

Mirroring is to match back the person's behavior as a mirror image. So that as the person looks at the Expert Communicator, the person sees is a mirror image of himself.

Adjust your body to approximate the other person's posture. Pace any consistent or stylistic use of the body - eye blinks, head nod etc. Match the upper or lower portion of the other person's body. Note the way the other person uses their face - raise their eyebrows, wrinkle their nose, etc. Match characteristic poses the other person offers with their head and shoulders. With minute and graceful movements and timing, match the gesture patterns of the other person. Adjust your own breathing to synchronize with the other person's breath rate and location.

Matching Chunk Size

If a person likes the "big picture", the Expert Communicator presents the "big picture". If the person prefers the details, then this is how the Expert Communicator alters his/her communication. You will notice that chunk size preference is generally sequential, or that which the person wants to hear first. Some start off with big picture and move toward filling in the details, while others prefer it reversed.

Example:

Wife: *"It is important to talk about what is really important about our relationship before we attempt to solve these little problems."*

Husband: *"I think that our friendship is what is most important here, and these little problems come up when we forget about the larger issue."*

Matching Values

Values are the things in life a person invests their time, money and effort to achieve. These are usually expressed as nominalizations. For example: fun, freedom, honesty, love, friendship, or leisure time are words used to describe what people value. People tend to have their values aligned in a hierarchy which can be determined by asking them specific questions. By aligning with their values, or by discussing things in terms of the individual's hierarchy, the same unconscious message that "you are like me" is sent. If the person's values are very different than yours, you DO NOT have to lie to them. Keep in mind that there is always 1% that you can agree upon 100%. Start there!

Example:

Client: *"It love to go boating on the weekends."*

Non-boating Salesperson: *"What is important to you about boating?"*

Client: *"When I go boating, it feel so free - I get an incredible sense of freedom when I'm out there in the vast, open waters."*

Non-boating Salesperson: *"I can totally understand that, I get that sense of freedom when I go hiking. It just feels so free to be out in nature."*

Cross Over Matching

Using one aspect of your behavior to match a different aspect of the other person's behavior. Pace eye blinks with your finger or breathing rate with your head nods. Tap your finger rhythmically to their breath or cadence of speech. Sway your body subtly to their rhythm. Most powerful form of match is to match their rhythm.

Matching Key Gestures

You can match and steal people's key gestures, which are repetitive gestures that occur usually to emphasize a point and are frequently accompanied by a shift in their voice volume. Steal their key gestures so that when you make a point you can use their gestures. You are sending that unconscious message that "I am like you" - which means they are more likely to make your point important because it is the same way they act when they make important points. And remember "people like people who are like themselves".

Matching Key Words And Phrases

Steal key words and phrases just as you steal key gestures. Key words and phrases are repetitive and are given special emphasis by a subtle but noticeable shift in volume or rate increase and are often accompanied by a key gesture.

Example:

Student: *"Doesn't my painting look cool when it is hung on the wall?"*

Teacher: *"Yes! It looks really cool."*

Other key words and phrases:

hip

way to go

really bitchen'

groovy

bottom line

hot

lock it in

When Dealing With Someone Who Is Angry

When someone is angry you should increase your rate and volume to match theirs. But do not match their anger unless you direct it away from them. Be angry with them but not at them. In other words, pace their energy, rhythm and intensity but do not get angry at them.

For example, you could say the following while matching their intensity, "Well, that is just completely outrageous what happened to you!" After a moment or two, begin to get calmer and more relaxed, if you have established rapport they will follow. You could follow this by telling them a story of how another situation like theirs has been resolved successfully in the past.

This works because 1) you are matching their current on-going experience and sending a message of empathy instead of mismatching by trying to calm them down, 2) they feel you are listening to them and are willing to do what it takes to remedy the situation for and with them.

Flexibility is Key

It is absolutely essential to learn to be flexible in your behavior, as well as be willing to do so, when you are learning Rapport methods and all other methods in this course. Learning to become more flexible, to be able to communicate more effectively with a wider range of people requires practice and a willingness to do things that at first may seem strange. It is amazing just how much more effective you will become by taking a little time to practice and implement the methods.

Is it Useful to Intentionally Break Rapport?

It is also very important to know and realize that there are times when you may find it useful to deliberately be out of Rapport, or break Rapport with another individual. NLP, as a model, describes and defines techniques by their application and utility; when it is useful to engage in one behavior versus another. To break rapport, instead of matching, mismatch any of the above distinctions.

True Art in Communication Is:

1. Determining what you want to occur between parties during the communication interaction.
2. Observing and hearing without bias, becoming flexible enough to alter your behavior to increase or break Rapport.
3. Having the sensory acuity to recognize whether you are getting closer to or further from what you want to occur and having the flexibility to adjust your behavior accordingly to get your outcome.

Other Methods To Gain Rapport

Additional to the above methods is to use the Meta Model and Milton Model, Representational Systems, Beliefs and Attitudes to pace and gain Rapport.

Exercise - Leading

1. B engages A in a pleasant conversation.
2. B matches (paces) A's body posture, gestures, breath rate and language patterns.
3. When B thinks s/he has Rapport, then B leads with a body shift, gesture, etc. If Rapport has been established, person A will follow B's lead unconsciously. A's response may have a delay of 5-10 seconds and may be very subtle.
4. When B is sure A has followed his lead, then mismatch (break Rapport). This can sometimes be difficult and will require flexibility on B's part.
5. B once again matches A to regain Rapport and tests with a lead.

Exercise - Matching Body Posture and Breathing

1. A and B face each other and have a pleasant conversation. B notes the body language and breath rate of A. B begins to match A. After Matching A for awhile B tests to see if Rapport is established by doing something different and watches to see if A follows.
2. Do the same exercise as above, except Match vocal qualities.
3. Do the same exercise as above, except Match predicates. Listen carefully and talk back to A in their language. After awhile, overlap or change to another Representational System predicate and notice if a shift occurs in B.
4. B goes into a negative state. A gains Rapport and tries to shift them to a productive state through Pacing and leading.
5. During conversation B paces statements back to A and then leads. Make three Pacing statements and then a leading statement.

Exercise - Matching Emotional State

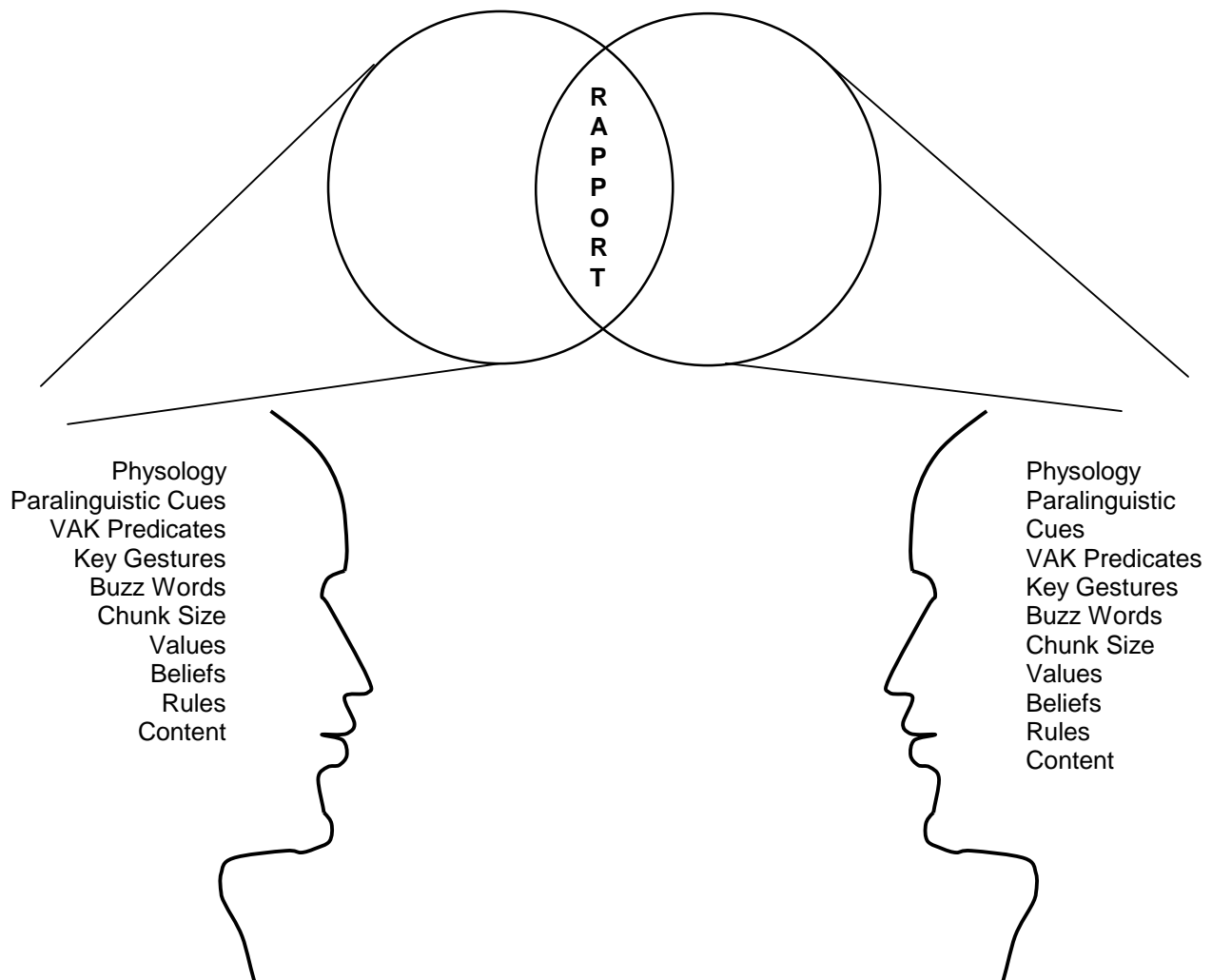
1. A tells B in detail about an exciting, electrifying experience that A has had. B encourages A with gestures, body movement, voice qualities etc. C notices which of B's behaviors are most effective in encouraging A.
2. C tells A a story using the most effective behaviors of B. B notices the effect of C's story on A.

Exercise - Matching Chunk Size

Person A listens for the way B presents information while describing an event in B's life and determines the chunk size (big picture or details). Then A matches back the chunk size while continuing to converse with B about the event.

Exercise - Matching Values and Leading

B elicits values of A around some topic by asking, "What is important to you?". Then by pacing back the values around another topic, B attempts to lead A to some action.



Practice Session - Rapport

1. Review your manual - Physiological Indicators, Eye Accessing Cues and Predicates.
2. Watch TV interview shows with the sound off. Watch eye accessing patterns. Spend at least 15 minutes to start identifying each system. Start with visual then switch to auditory and then to kinesthetic. After practicing this for a few days, begin noticing the how people use eye accessing patterns in a patterned fashion.
3. Watch TV with the sound off and notice eye accessing cues - during the interview turn the sound up and find out whether the person's accessing cues and predicates match.
4. Listen to talk radio or radio interview programs. Listen for the predicates the speaker uses. Start listening for visual, then auditory and finally kinesthetic. After a few days, begin to notice how people sequence their predicates in a patterned fashion.
5. Read editorials and letters in newspapers or magazines and highlight the VAK predicates the author uses. Note which system the author uses predominantly.
6. Read letters you have received from friends or family and highlight their use of predicates. Note which systems are predominant,
7. Practice matching the predicates of others while you converse. Spend the first few minutes noticing which they predominantly use and then match them.
8. Practice matching predicates of others while conversing and notice the sequence of predicates they use. Match for a while, then overlap to another system. Notice what they do.
9. Spend time each day making sensory based observations. Calibrate using sensory based language. Remember if you make an interpretive judgment you can always ask to see if your observations are correct.
10. Generate a set of questions that will be useful to you in your own environment for tracking eye movements. See page on eye accessing questions for guide lines.
11. Spend time noticing how people's posture, gestures and voice tone coincide with their internal processing and the predicates and eye accesses they use. While in public restaurants and other places, watch people from a distance and determine if you can tell what their predominant system is by their body language. Note - when two or more people are together, identify each of their systems and determine what level of rapport or good communication ability they have.
12. Practice matching non-verbal body posture and facial expression. Later, practice matching voice tone and rate of speech. Then practice both at the same time.
13. Practice matching people's gate - the way they walk. Go to a public place like a mall where people will be walking around. Pick someone and match their gate from a non-intrusive distance. Notice if they stop and turn around to look.

Value Elicitation, Criteria and Pacing

The following questions can be used to help elicit and understand what is important to another person.

What is the value of _____?

How is _____ important to you?

What does doing or having _____ do for you?

What is satisfying about _____?

What does it mean to you to have _____?

Values are those things that a person is willing to put energy, time or money into attaining.

Criteria are the rules or standards or test that a person uses to attain their values.

Anchoring: Accessing And Re-Accessing States

An Anchor is any stimulus that triggers a state (a state is a representation or series of representations). When an anchor is "fired off", it will allow you to get all or part of the feelings back from a particular experience. Anchors can be naturally occurring, or you can deliberately set an anchor for yourself or others.

All experience is coded in the mind as a gestalt of sensory information in all systems (Visual, Auditory, or Kinesthetic). Whenever any component of a particular experience is "triggered" in any system, other components of that experience will be re-accessed to some degree. Therefore, any part of the experience can be used to access another part of the experience.

Some examples of naturally occurring anchors:

Your country's flag or national anthem
Some habit of your spouse that elicits a less-than-glorious state in you, like scraping toast or leaving the cap off the toothpaste.
Hearing the tiny voice of your child say, "I love you Daddy/Mommy" and it fills you with joy.
Seeing a photograph that "takes you back" to a memory of a special moment.
There is a certain way that someone touches you that makes you feel good.
A certain look on your spouse's face lets you know you are in trouble.
The first warm day of the spring season makes you feel good.

Most of us have had the experience, in communicating with a client, friend or associate, of reaching a certain level of Rapport and understanding that was a very positive resource for both of you. Later on, the flow of the conversation, discussion or negotiation changes. The interaction becomes more tense, strained or difficult and you wish you had a way of re-accessing the positive experiences that you shared earlier. Anchoring is a process that allows you to do this.

Some examples of deliberately anchoring

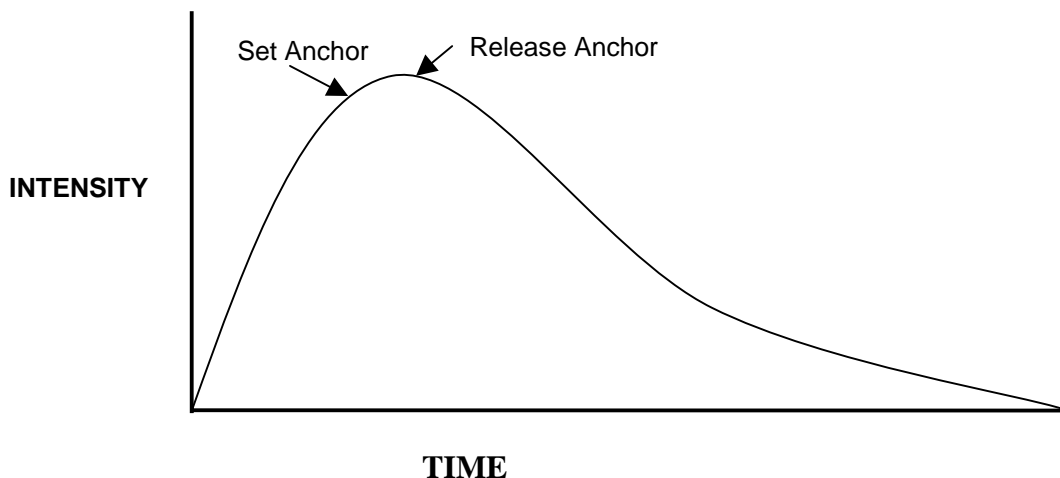
Touch yourself or other person in a specific place for a specific length of time (knee, shoulder, arm, hands, etc.)
Use a unique handshake (e.g. Touch their shoulder when you shake hands)
"Mark out" words you speak with a tonal shift (called analogue marking)
Raise your eyebrows every time your subject does what you want to anchor
Use a unique gesture.
Spatial Anchoring: use a particular space in a room

Some important things to remember about Anchoring

1. Anchors do not need to be conditioned over long periods of time in order to become established. Repeated stimuli can reinforce an Anchor, but Anchors tend to promote the use of single trial learning.
2. Anchors will become established without direct rewards or reinforcements for the association. Repetition and conditioning can lead to the establishment of an Anchor,

but they are not necessary.

3. Internal experience (cognitive behavior) is considered to be as significant as overt measurable response. In other words, NLP asserts that an internal picture, feeling, or dialogue is just as much a response as the saliva of Pavlov's dog.
4. The more intense the experience the individual is having at the time the Anchor is "set" (the stimulus applied), the stronger the response will be when the Anchor is "fired off" (re-introduced) at a later time. Phobias are an example of powerful Anchors that, in most cases, are established in a single, very brief and intense learning experience.
5. When eliciting a state you wish to Anchor, be sure the person has a specific example, a single event when that state was paramount. The memory of the experience should be associated. That is, the person should remember the event as if it were happening now, seeing what they saw, hearing what they heard and feeling what they were feeling.
6. In creating an anchor, precise timing of the trigger stimulus is critical. In eliciting a state from someone, (asking them to think of a person they like, for instance), the state reaches full intensity rather quickly and then diminishes slowly. Notice the physiological changes the person goes through as they remember the event, set and release your anchor just before the experience peaks. The diagram below illustrates the ideal timing which corresponds to the peaking of the intensity of the experience.



Note: You can use the person's first memory of the experience to calibrate their physiology so you know what they look like when the experience peaks. Then have them repeat the memory; this time set the anchor.

7. The more unique the stimuli (anchor) the more accurate it will be in re-accessing the desired state. In other words, the anchor will be less likely to bring with it any unwanted representations which had similar associations.

8. The more accurately the stimulus is replicated, the quicker and more accurately it will re-access what was associated with it originally.
9. When you test your Anchor, if you do not see the same physical response A. The Anchor was set too late (when the state was diminishing) B. Firing the Anchor did not precisely replicate the "set."
10. Anchors can be established in any of the Representational Systems. Often, the most powerful Anchor is in the sensory system the person is least aware of. If you anchor in multiple systems (for example, touching a knee while making a sound, "sssss"), it will be more powerful than using only one system.
11. Anchors can be set and fired off covertly or overtly. The fact of everyday living is that people are constantly creating and utilizing powerful Anchors covertly and most of the time doing so outside of their own conscious awareness. An exciting outcome of your training will be to gain more control of the Anchoring you do naturally, so you can produce the responses you want in others and in yourself.

Stacking Anchors

Purpose: To amplify a resource state.

1. Identify a positive resourceful state. Elicit the state and associate. Anchor it. Release anchor.
2. Break state
3. Elicit several more positive states separately and anchor each one in the same spot as the first anchor. Use as many states as you need to in order to achieve an extremely powerful state.
4. Test anchor.

Collapse Anchor

Purpose: To add a resource to a negative state. To release negative feelings.

1. Identify a positive resourceful state.
2. Identify a negative state.
3. Elicit the positive state and associate fully into the state. Just before the state begins to peak (calibrate), set anchor (A1). Break state. Test Anchor.
4. Elicit the negative state. Associate fully. Set Anchor (A2). Break State. Test Anchor.
5. Fire off both anchors (A1 and A2) at the same time. Hold anchors until they peak. Subject will often have a “puzzled” look on their face.
6. Release negative anchor first (A2). Hold the positive anchor (A1) for 5 seconds and then release.
7. Test. Fire the negative anchor (A2) and calibrate how the experience has changed.

Goals And Outcomes

I'd like to begin now to talk about goals... how we can set action plans for achieving them and how to make them happen using NLP. I suggest that you grab a pencil and paper if you'd like to write down some of the methods that I am about to introduce you to.

How many times have you heard people say that they are going to loose weight or stop yelling at their kids or watched your kids with their grand plans of what they are going to do, only to see them repeatedly fail at their attempts. The reason is because they have inadvertent programmed their brain to fail! We will see clearly how this occurs and how you can stop it if it's happening to you.

Often what prevents people from getting their goals is fear of risk. The problem is, EVERYTHING you do requires some risk. There is a risk every time you get into a car! Successful people always access the probability of the risk occurring and the benefits of taking the risk and pursuing the goal ... and when in need, enlist the aid of others, seeking input from friend or mentor.

The other thing that prevents people from getting their goals is fear of failure. If there is one thing that you take from this program and incorporate in to your life from this moment forward it should be this -- the simple concept that "failure equals feedback". Failure is a signal to you that you need to learn another way to do it. In NLP, we say that if what you are doing isn't working, do anything else!!! Most people do the same behavior over and over again and expect different results! If you do this, stop it! It's insane! Just do something else, anything else.

Remember Babe Ruth. He had the most strike outs AND the most home runs! Anything worth doing well is worth doing poorly at first. After all, when was the last time you became an expert at something after you did it once? Learn to look at fear from a new perspective and realize you will not achieve significant goals without some failures.

Do you doubt your skills? Don't believe you can do it with what you have - what will you do to increase your confidence? - learn from other people who are getting the results you want, get practice, do training programs, get a coach and confront the situation boldly. Establish a realistic standard for success and work toward it. When attempting something new, think: what skills or behaviors are needed? Then go out and learn them. Changing isn't always easy, anything that is unfamiliar is worth doing - if change is scary, admit it, do a little at a time, try to seek out change (for a change) and begin to view yourself as one who likes and looks forward to change. Do lots of little new things, new restaurants and foods, new friends and acquaintances, new books of different genres. Too busy? Prioritize those things of most value and pursue those.

Goal Setting rules of NLP

1. You must state goals in the positive -- what you do want, not what you don't want. Nature abhors a vacuum. State what you want not what you don't want. The brain deletes negatives.
2. You must be able to represent it to yourself by way of the 5 senses. How do you see it, hear it, taste it, smell it, and feel it? Where do you feel it, where do you want it, when and with whom?
3. You must be able to start or initiate your action independently and be able to carry it out independently. It is what you can do and not what others do that counts. How will you start it and how will you carry it through to the end result?
4. The goal you are attempting to attain does not interfere in any negative ways with your natural life state and that of others. Is there anything that you would have to give up or sacrifice when you make the change? How will you and others around you be effected?

Good sub questions to ask yourself about this goal.

What will having this goal do for me? (gets you larger outcome and additional motivation)? What prevents me from having it right now? Is this realistic? (When answering this question you will most likely find something that you can do or change right away today to make getting your goal possible.)

Is this goal a manageable size or is it too large for a first step? What steps do I need to take in order to get this goal? What resources do I have available to me right now to assist me in getting my goal? Go and review five times when you were successful and see what you did --What did you say to yourself? What were you doing? How did you look, sound and move? Find at least five times and feel how good it feels to be resourceful. When you've found some powerful times, move them closer, make them brighter and in full color to intensify those experiences for yourself.

When I have my goal, what will I be seeing, hearing, tasting, smelling and feeling that will let me know I have it? What will happen if you make the change (both good and bad)? What could (if it were to) go wrong?

Who else will this goal effect? Are there any possible negative consequences? Is there anyone who might possibly object to you making this change or having this goal?

When and where do you want this change (It is very important to specify time and the context)? What is going to happen when you make this change? What is -not going to happen when you make this change? What is going to happen if you don't make this change (What is the consequence if you don't make the change)? What is not going to happen if you don't make this change?

You need the sensory evidence to know whether you are on or off target in getting your goal, and most importantly, you must do what is necessary to get your goal. Action is the most important step. You must make your plan and then do the plan. Each step along the way must be small enough to be able to accomplish easily and

yet large enough to be motivating. (What will having this do for me? This question can provide the motivating factor).

5. Is it testable and measurable? You need a way to know when you are getting close to your goals, when you have arrived and when to stop. How will you know when you have accomplished your goal?

Blame Frame vs. Outcome Frame

Blame Frame

1. What's wrong?
2. Why do I have this problem?
3. What caused this problem?
4. How has this problem limited me?
5. How long have I had this problem?
6. How does this problem cause me to fail?
7. Who's fault is this problem?

Outcome Frame

1. What do I want?
2. How can I get it?
3. How will I know when I have it?
4. What resources do I have right now that will help me achieve my outcome?
5. When I get what I want, how will my life improve?
6. What will I do to begin getting what I want?

Note: After answering the Outcome Frame Questions, take a moment to breathe deeply and remember what answering them was like for you.

Well-Formed Outcome

State outcome in the positive

- Your outcome is something you want to move toward. Be sure your language is positive. Saying “I don't want to be overweight” is not well-formed. Instead, use positive language “I want to be slim”
- Is it possible to achieve this outcome?
- What will be the result?

State outcome in sensory specific language

- I will see ...
- I will hear ...
- I will feel ...
- I will smell ...
- I will taste ...
- When and where specifically?

Be sure your outcome is initiated and maintained by you

- What can and will you do to achieve this outcome?
- What is your first step to get what you want? All behaviors must be within your control. Be sure that it is initiated and maintained by you, and that no one else is involved. If your outcome relies on other people, it is not well-formed.
- How can you get what you need to achieve your outcome?

Be sure your outcome is ecological

- What have you learned from having this situation in your life?
- When you succeed in getting your outcome how will it affect your life and the lives of those around you?
- Are there any circumstances or contexts in which your outcome is not appropriate?
- Will achieving this outcome produce results that you or others do not want?
- How will others be behaving around you if you get this outcome?

Be sure your outcome is testable

- How will you know when you have achieved your outcome?

Practice Session I - Well-Formed Outcomes

Rewrite these sentences so that the outcome is stated in the positive.

1. I don't want to feel stressed out anymore.
2. She doesn't ever listen to me.
3. My boss doesn't give me the credit I deserve.
4. My husband nags me all day long.
5. I want to stop swearing.
6. I always forget phone numbers.
7. I want him to stop cheating on me.
8. People always make fun of me.
9. It has to stop.
10. I want to stop fighting with my friends.

Now that you have stated each differently. Determine what would have to occur for it to be stated in sensory specific terms, initiated and maintained by you, and ecologically sound and testable.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

Practice Session 2 - Well Formed Outcomes

Purpose: to learn to set well formed goals and to assist others as well. Identifying violations of the well formed conditions.

Spend some time writing out your personal and professional goals. When finished, use the questions below to determine if your goals are well formed. If not, go back and re-write the portions which need to be re-written.

Write out your personal outcomes.

Write out your professional outcomes.

Using these questions determine if your goals are well formed:

1. Are my goals attainable? (is a time frame specified and is it realistic?)
2. What will change when I have my goal?
3. What will I be seeing, hearing and feeling when I have my goal? (stated in sensory terms)
4. Is it stated in the positive?
5. Is it within my power to accomplish this goal?
6. What will cause me to stay on task? (self initiated and maintained)
7. What will prevent me? (how will I manage in spite of this?)
8. How will I and others benefit from me having this goal?
9. Will it disrupt any part of my life or those close to me (friends, work associates, family etc.?)
10. What will I do to insure that ecology is preserved?

Submodalities

We create our experience by the specific way we internally represent (think about) information that we take in through our senses. The external information that we take in through our senses is represented inside our minds in the form of internal pictures, sounds, and feelings. These are called modalities - visual, auditory and kinesthetic.

Modalities are nothing new. Visualization and self-talk programs have been around for years. What distinguishes NLP is that the developers discovered that more was involved than just visualizing. What was missing in them was the smaller components they called Submodalities. Submodalities are the variables within the modalities. For example: in visual - is the picture in color or in black and white, in auditory - is the sound soft or loud, in kinesthetic - is the feeling spreading all over or just in one spot?

If a person makes a picture of themselves being motivated- but they make it small, dark and in black and white - they are not likely to become motivated. On the other hand, if the person makes the same picture bright, colorful, 40 feet tall by 40 feet wide, and add surround sound, they tend to be much more motivated. This is obviously a very simplistic example, but the implications for personal change are immense. In NLP, we call this running your own brain.

If there was an owner's manual for your brain, it would be Submodalities.

When you work with Submodalities, you are directly manipulating the structural components of a person's internal experience. You are working with the level at which experience is coded. By far, it is the most precise technology for altering (re-coding) a person's thinking process. It is important to realize you are not changing behaviors directly. Rather, you are altering states and perceptions which influence the likelihood of a person changing their behavior.

Characteristics of Submodalities

Submodalities represent the level at which experience is coded. Submodalities are homeostatic, which means if one Submodality changes, then the whole system adjusts in some way to the change.

Analog Distinctions. Some Submodality distinctions can be varied gradually (e.g., from smaller to bigger). Linguistic cues that can help identify analog characteristics are adjectives with "er" suffixes. In the Meta Model, these are referred to as Comparatives.

Digital Distinctions. Digital Distinctions are either one way or the other. Perceptual position is a digital distinction - an image is either associated or dissociated, which means you are either in the picture or out of the picture. Foreground/background, shape, color/black & white, still/movement are all examples of digital distinctions.

Synesthesia or Synergistic Effects

When chaining a component of a Submodality, you can get Synesthesia or synergistic effects. For Example: When you vary one element - like "proximity" or "distance" - other Submodality distinctions automatically vary. This can happen within one system or between different systems. For example, when you make a picture come closer, size and brightness will often change (one system change). Or, when an image brightens, feelings often intensify (change in a different system). An example of Synesthesia is often described as "see blood, feel sick". Some linguistic clues: "A bright feeling", "loud colors", "warm tones".

The Critical Submodalities

The difference between two states is typically created by only 3 or 4 Submodality distinctions, called Critical Submodalities. These Critical Submodalities are the ones you want to use when you are working with someone.

When you are uncovering the Critical Submodalities, remember not to elicit the experiences separately. Elicit Submodalities from the different experiences simultaneously, and note only the differences. If certain ones are the same (For example: if both pictures are bright), then ignore that distinction. Essentially, the process goes like this: "Think of experience one - now, think of experience two - and notice if there is a difference in the location of the pictures.... the size of the images... the proximity... did you see yourself in one and not in the other ?"

Visual Submodality Distinctions

Associated/Dissociated	Framed (Shape, size, color of Frame, etc.)	
Panoramic	Color/Black & White	Color Intensity/ Hue
Saturation (Vividness)	Bright/Dim	Size of Picture
Central Objects	Fore/Background	Distance of Picture
Location in Space	Distance of Object from Self	3-D or Flat
Contrast	Split Screen/Multiple Images	Still or Movie
Movement (Fast/Slow)	Direction	Focus (Sharp/Fuzzy)
Angle Viewed From	Steady Focus or Intermittent	Number of Pictures
Horizontal/Vertical	Sparkle	Point of View
Angle or Tilt of Image	Aspect Ratio (Height/Width)	Tilt, Spin, etc.
Digital (Words)	Density (Graininess or 'Pixels')	Transparent/Opaque
Direction of Lighting	Symmetry	Other

Auditory Submodality Distinctions

Associated/Dissociated	Number of Sounds
Sources	Distance From You
Location in Space	Volume (Loud/Soft)

Duration	Music/Noise/Voice (Whose?)
Contrast	Fore/Background
Symmetry	Resonance
Context	Internal/External
Source	Pauses
Tonality	Cadence (Groupings, Interruptions)
Timbre	Rhythm (Regular or Irregular)
Binaural/Monaural	Tempo (Relative to Normal Rhythm)
Clarity/Intelligibility	Direction (Towards you or away from you)
Uniqueness of Sound (Smooth, Gravely)	
Inflections (Marked out words and how they are marked out)	

Kinesthetic Submodality Distinctions

Pressure	Still/Moving (Where to where)	Temperature
Area/Extent	Texture	Vibration
Intensity	Moisture	Number
Rhythm	Steady/Intermittent	Size
Shape	Weight	Internal/External
Duration	Smell/Taste	Other

Olfactory Submodality Distinctions

Organic (e.g. Roses)	Inorganic (e.g. Sulfur)	Other
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Gustatory Submodality Distinctions

Bitter	Sweet	Sour	Salty	Other
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Pain Submodality Distinctions*

Tingling	Muscle Tension	Sharp/Dull
Size	Shape	Pressure
Duration	Aching	Burning
Tearing	Ripping	Pulling
Pushing	Squeezing	Stinging
Hot/Cold	Intermittent (Throbbing, Pulsating)	

** These labels represent generalizations derived from various configurations of Submodality distinctions.*

Submodality Distinctions Common To All Systems

Associated/Disassociated	Movement/Speed	Proximity (Distance)
Intensity	Duration	Direction
Spatial Location	Internal/External	Frequency

Elicitation Hints

Eric Robbie's Submodality Elicitation Hints

1. Know your Submodality list by memory.
2. Go through it quickly.
3. Be conversational - do NOT use "NLP talk" (jargon).
4. Have your own little codes for brevity of notation.
5. Keep watching your subject while you elicit - stay in touch.
6. Only get the specific information you want.
7. Be extremely disciplined and clean in your language as you ask the elicitation questions.

Exercise - Elicitation and Submodalities

See list of Submodalities in Manual

Purpose: To change attitude about learning -- to learn easily, quickly, and ravenously.

Group of 3 - One person is subject.

1. Elicit Submodalities of 3 beliefs of your subject. - Belief that gets in the way of learning - Ludicrous belief - Strong belief
2. Quickly snap limiting belief into Submodality configuration of ludicrous.
3. Quickly slam strong belief into Submodality configuration where the limiting belief had been.

Association and Disassociation

Association refers to being fully in an experience; seeing, hearing, and feeling what you saw, heard, and felt at that time.

Dissociation refers to being able to view oneself in the situation as if it were a slide or a movie.

Both association and dissociation have advantages and certain uses.

Association enables you to access a resource state. It enables you to be "fully" in the experience and allows you to rehearse some behavior or activity.

To associate into a past experience, see the experience and step into it. Surround yourself with the feelings, sights and sounds that you felt, saw and heard at the time. You can also pretend to engage in a behavior by mentally and behaviorally rehearsing it.

Dissociation enables you to view a situation from different perspectives, to more objectively assess or evaluate a situation. It enables you to separate yourself from pain or overwhelming unpleasant feelings. It enables you to watch models and "watch yourself" rehearse behaviors.

To dissociate from a past experience, mentally visualize yourself "over there" on a movie screen or in a picture. You can use a sheet of Plexiglas to separate you, the watcher, from you, the actor. You can imagine that you are a fly on the wall watching yourself engage in a behavior at a distance. You can imagine a younger or older you describing the experience as it happened. You can imagine floating above the experience and viewing it occurring below you.

The Circle of Excellence

1. Identify a state of excellence. Choose anything that constitutes a resource for you. It could be a time in your life when you felt totally happy, confident, excited, unstoppable, joy, love, etc. Any state that when you think about it, it brings deep, intense feelings. Pick a code word, like "YES!" or "ALRIGHT" that assists you in bringing up the state. Say the word out loud. If you have accessed the state, let it go for now.
2. Imagine a circle on the floor in front of you. Make the circle your favorite color.
3. See yourself in the resource state inside the circle. See yourself in the circle having all those wonderful feelings. See yourself behaving as you did back then. Notice what you were saying and how you looked at the time.
4. When you step into the circle, you will associate fully into the state. Step into the circle now and fully associate into the experience. See what you saw at the time, hear what you heard at the time, and feel what you felt at the time. Wrap these feelings around you so that you can feel them in every fiber of your being and say, "YES!" (or whatever your code word is).
5. As soon as the feeling begins to subside, step out of the circle, leaving all those feelings in the circle.
6. Use a break state if necessary.
7. Now, step into the circle again and bring all those feelings back. Wrap them around you.
8. Just as the feeling begins to subside, step out of the circle again, leaving all those feelings in the circle.

Note: Notice the underlined words. Be sure your language reflects the associated and disassociated language.

Applications: You can take your circle with you where ever you go. You can place the circle on the floor of your bedroom next to your bed so that every morning when you get up, you can step into your circle of excellence. You could also place the circle on the pavement outside your car door so that when you go to important meetings or sales calls, your circle of excellence helps you to be resourceful. Another idea is to place it in front of the front door of your house so that after work, you come home in a resourceful state.

Submodality Interventions

Association/Disassociation

For example: See yourself (disassociated) instead of seeing through your own eyes as if you were there (associated).

Change Any One Element:

For Example: Within the visual system, you can change the brightness or the size. Within the auditory system, you could vary the location or loudness of the sound.

Delete Elements:

Modality Deletions. For Example: If the sound in a movie is unpleasant turn it off.
Content Deletions. For Example: You can remove the background, people and/or certain objects.

Add Elements:

Modality Additions. For Example: If a movie doesn't have any sound, add a sound track.
Content Additions. For Example: In a picture, you can only add content that isn't there. If, when you see yourself doing a certain activity, and you add people, it makes the activity look like more fun, then add the appropriate person or persons.

Contrastive Analysis and Critical Submodalities:

Elicit two different states and elicit the Submodalities of each state. Contrastive Analysis is when you catalog and contrast the differences in the Submodalities. The difference between two states is typically created by only 3 or 4 Submodality distinctions, called Critical Submodalities. Once you have determined the Critical Submodalities, you can use them to shift one state into another.

Mapping Across:

Shift one state into another by making the configuration of Submodalities the same. For Example: Changing a Limitation State into a Resource State. Find out what the configuration of Submodalities are for each state and then make the configuration of Submodalities for the "limitation" state the same as the Submodalities of the "Resource" state.

Practice Session - Submodalities and Anchoring

The patterns you are learning are important patterns for personal evolution and for assisting others to make changes. Each pattern is part of a whole, like nested Russian dolls. The last few days of the Practitioner Program are dedicated to integrating the material you have covered. Many of our participants comment on how the material really "came together" in the last few days.

For you to benefit most from this training program it is important for you to continue to have outrageous amounts of fun when you practice each area you are learning. Those who receive the greatest rewards are those who adopt the curious, playful attitude and commit to experimenting and applying what they learn each and every day. People who become serious about NLP become stifled in their creativity.

Set daily practice goals (Well-formed Outcomes) that you can achieve alone or with study group partners. Make it a part of each day to focus on succeeding even in small areas of your life. Soon you may find yourself absolutely surprised and delighted to begin to notice how the other areas are changing too. And take credit for the changes you are making. Live, love and laugh enjoying each day to the fullest with passion and fun!

The following are some suggested exercises you can play with.

1. Practice listening for Submodality distinctions in other people's conversation.
EXAMPLE "I had a bright idea." "The future looks dim" "All I get is static from him." "She is a warm person and I tingle all over just thinking about her."
2. Practice eliciting Submodalities - do contrastive analysis on other's experience.
3. Spend time making pictures, paying attention to internal sounds and internal feelings. Devote five to 15 minutes a day.
4. Each day spend specific time practicing associating into pleasant experiences and dissociating from unpleasant ones. This is tremendously valuable skill and you will want to master it so that your brain will automatically do it for you. You can use the Circle of Excellence if you want.
5. Practice the Swish Pattern and Belief Change (see later in the manual) with yourself or others. Remember to pick minor problems and goals to start with so that you can "wire in" the pattern before moving on to larger issues.
6. Practice Anchoring positive responses from others and yourself. Choose visual Anchors one day, kinesthetic Anchors the next day, and auditory Anchors the following day. Practice using precision when you set Anchors.

Introduction To NLP Techniques For Personal Change

Submodalities are not an NLP technique. Submodalities are what is used and affected when NLP techniques are applied. Submodalities are how we, as human beings structure our experience. It is the coding system of the brain that lets us know the difference between states and experiences, whether we are happy or depressed, procrastinating or motivated, attracted or not. Submodalities are what makes up subjective human experience.

Since many Submodalities seem to affect most people the same way, we have made generalizations concerning them, i.e. making something brighter intensifies the feeling. It's important, however to realize that everyone has their own unique coding system, and whenever something seems to be an absolute, it's not.

Generalizations are an important part of the learning process. They are also the biggest stumbling block. True elegance in NLP is one's ability to observe, elicit information and test what seems to be true until a result occurs... hopefully, it will be the result you wanted. If what you end up with is not what you wanted, find another way, a new twist or perhaps some technique that you are not yet aware of.

Remember If what you are doing Isn't working, do anything else!

Many of the interventions on the following pages represent useful techniques that have been developed using the NLP Submodality technology. It is important to keep in mind that the field of NLP is NOT a set of techniques. NLP is an attitude and a methodology that leaves behind a trail of techniques.

Much of NLP is taught as a set of techniques simply because the techniques can be extremely powerful ways to effect change in people. The problem is that if you only know the techniques, then you won't know what to do when unexpected situations come up. For example, since the NLP Phobia Cure relies on the person making pictures in their mind, ask yourself the question, "How do I work with a person who has a phobia of making pictures?"

Remember: The person with the most flexibility (the person who understands the methodology, not just the techniques) in any given situation is the person who wins.

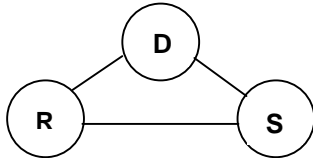
The NLP attitude is one of wanton curiosity and tenacity. The technology would not exist today if the developers did not possess a wildly curious and tenacious attitude. In the same sense, NLP becomes lifeless, cold, and less effective when separated from this attitude. Life becomes more fun and pleasurable when you begin to adopt a curiosity and tenacity that propels you into the future. The NLP Practitioner has the flexibility to notice when what they are doing isn't working and the tenacity to do anything else until they achieve their outcome.

The methodology of NLP is the "how": how to get from point A to point B. The NLP practitioner does not want to know why a chocolate cake is chocolate. And s/he doesn't want to know why someone has a phobia. The question "why" will give you the least useful information. You want to know how the cake is made and how the person is able to make themselves terrified. This information is useful because you can then use it to help the person achieve their outcome. The NLP practitioner has the curiosity to find out what ingredients went into the cake so that they can duplicate it or change it. Also, you want to know how to work backwards in case someone has a secret recipe.

The Resource Triangle

The Resource Triangle is NLP in a nutshell. It is the basis for all the NLP techniques. If you learn only one technique in NLP, learn this one. You can basically make up your own techniques when you follow this as the basic model.

1. Identify a "stuck" state. A stuck state is an un-resourceful state or problem state where you feel less-than-glorious.



2. Get three cards or sheets of paper. Write the letter S (for Stuck State) on one card. On the other, write the letter D (for Disassociated), and the third card, write the letter R (for Resource). Place the cards on the floor in a triangle.
3. Briefly, step onto the "S" or Stuck State card and associate into the stuck state, but only for a brief second or two.
4. Disassociate from the problem state and step onto the "D" card, leaving all those feelings over there (point to the "S" card).
5. While still remaining on the "D" card, turn and look toward the "R" card. Identify a resource that would be appropriate to the problem. For example, choose humor, confidence, playfulness, curiosity, etc. See the resource over there (point to the "R" card). See the "younger you".
6. Look over at the resource card and know that in a minute you are going to step onto that card and fully associate into that resource. Now, step onto the "R" card and wrap the resource around you fully. Feel all the feelings, see what you were seeing at the time, hear what you were hearing at the time. Feel this state in your entire body.
7. When you have completely associated into the resource, step onto the "S" card and step into the problem state, taking all these positive feelings with you. Take a moment and let this integrate.
8. Step outside the triangle. Take a deep breath and notice how the problem is different. What new solutions are now available to you that were not available before? What is new?

Note: If needed, you can repeat the exercise. It is very important to build a very powerful resource -- one that is more powerful than the stuck state, so that it even makes the stuck state seem wimpy when compared with the resource. If needed, stack a few resource states together under one anchor so that the resource state is very intense.

The Swish Pattern

The Swish Pattern is often the first Submodality pattern taught in introductory programs and Practitioner training. It is designed both as a starting place to learn about how to use basic Submodalities (size, brightness, location, association and dissociation) and how to set up generative change. Generative change has a direction built into it, with nothing left to chance or random outcomes. The Swish Pattern is used to create behavioral changes, going from a present undesirable behavior to a future, desired replacement behavior,

Swish Pattern Steps

1. Choose a current behavior you would like to change.
2. Choose a replacement behavior.
3. Create a square picture of seeing yourself (dissociated) having the new behavior. This picture should, when you look at it, give you the good feelings you will have about yourself when you have made this change.
4. Create another square picture of seeing what it is that triggers the current behavior, seeing through your own eyes (associated) and having the feelings that you now have, when you have the old behavior. EXAMPLE: Seeing chocolate and feeling hungry. Once you have this picture let it fade out (or do a break state) before going to step 5.
5. Now take the big, bright picture of the current behavior (seeing what you saw when it was triggered), and in the lower left hand corner of the picture, put a small dark image of you having the replacement behavior.
6. Now take the big bright one and make it dark while taking the smaller one in the corner and making it bigger and brighter until it completely covers the whole thing. Then open your eyes and reorient to the room (break state). It is very important to reorient to the room at this point otherwise you could create a chain going from problem state to desired state back to problem state. In other words, you could create a loop unless you break state between the steps.
7. Repeat step 6 five times as rapidly as possible opening your eyes (breaking state) between each run.
8. Go back and look at what used to trigger the old behavior and notice how your feelings have changed.

Variations:

If, when you learn about your own Critical Submodalities, you find the location is a strong influence on what motivates you, place the small, dark picture of the new behavior in the location where motivation is, then continue the pattern from there.

Have one picture way off in the distance and the other picture closer to you. Swish them by changing locations.

Confusion to Understanding

In the process of learning, the purpose is to go from confusion, or lack of understanding, to a point where you understand. Some people run across the problem that when they are confused, they feel frustrated, or they don't believe that they can learn what it is that will make them understand. Therefore, being able to go from confusion to understanding in a deliberate fashion can make learning something that can be enjoyable and add more delight and fun to your life. This is an exercise to assist you in the process starting right now. It is strongly suggested that you do this exercise with someone else, someone who also knows something about Submodalities, and someone who will save your Submodality list for future understanding.

Confusion to Understanding Steps

1. Pick a memory of something that you are confused about, but would like to understand more.
2. Next, pick a memory of something you understand.
3. With your partner asking the questions and taking notes on the Submodality list, begin to compare your internal representation of what you understand and what you are confused about by going back and forth from one representation to the other. List the differences. EXAMPLE: One is a movie while the other is a slide. One is panoramic while the other is bordered, etc.
4. Once you have gone through the entire list, have your partner assist you in changing your confused memory into the same Submodalities as the understanding memory, changing whatever is different from confusion to understanding.
5. Now look at what you were confused about. Do you feel like you understand it? If not, compare it with what you understand and go back and find the other differences you missed.

Summary

Do you understand what you were confused about? What does that say about content? This exercise is a demonstration that people usually know more than they thought, and that learning can be easier. In order to be confused about something, you must have some knowledge of it. If you are confused, it only means that you haven't yet organized the data in a way that you completely understand now. It's easier when you have organized the data because now you can find out what else you may need to learn.

Using Someone Else's Learning Style

The following exercise gives you the opportunity to "try on" the Submodalities of another person's learning style.

Using Someone's Learning Steps

1. In the "Confusion to Understanding" exercise, you elicited your partner's difference between confusion and understanding. Now go back and get the rest of the Submodalities that are the same. FOR EXAMPLE: If both are movies, write this down.
2. Next take something that you understand and change it to your partner's confusion.
3. Now, take what you understood from your partners confusion and change it into your partner's understanding.
4. Now you can explore just how it is that you still understand what you know, but now you have another way of understanding.

Beliefs

Beliefs are the large unconscious framework of our behavior and experience. You can teach people new skills if they are alive and can feed back information to you. However, if a person believes that they can't do something, they are going to find a way to unconsciously keep the change from occurring.

One kind of belief is the belief that something is possible. This means that you believe that your goal or outcome is a real possibility. If you do not believe that something is possible, you won't act upon it and the usual response is hopelessness.

No belief that it is possible = Hopelessness

Another kind of belief is the belief that something is possible and that you have the whatever it takes to reach your goal. This means that you believe that you have the resources to accomplish whatever you set your mind to. Another version of this is when a person believes something is possible for others, but not possible for themselves. A person with these beliefs ends up helpless and does not take action to better their life.

No belief in own resources = Helplessness

A third type of belief has to do with expectancy. What we expect usually comes true, right? If a person does not expect to accomplish the goals, then they will not take any action to head in that direction. Another version of this is the placebo effect. Studies prove that when people believe and expect they will feel better after taking a drug, they do, even when it was just a sugar pill.

No expectancy = no action

In the NLP Master Practitioner training, we fully delve into beliefs; how to detect beliefs in a person's language, how they function, how to quickly change them just by using your own language, and how they operate. in conjunction with everything else. In Practitioner level training, you'll begin by discovering how to change your own limiting beliefs into compelling new ones.

It is very powerful to have the ability to change your limiting beliefs. Is there something that you believe, that if you stopped believing it, life would be better? What if you believe something else that creates more ecstasy and passion in your life? If you could do this, how many beliefs would you change? This following exercises demonstrate how you can change beliefs thoroughly, systematically, and with a direction towards more of what you want and who you want to be. It is suggested that you use a partner to assist you.

Changing Beliefs

Changing Beliefs Steps

1. Pick a belief that you would like to change. Pick one that if you didn't believe it, life would be better, you would feel better about yourself.
2. Now think of something which you do not believe, something that you doubt strongly.
3. Using your Submodality sheet, compare the differences in Submodalities between the two beliefs.
4. When you have a list of the Submodalities of both beliefs, pick a new belief that you want to replace the one you are going to change.
5. Now construct this new belief with all the Submodalities of what you believe strongly. When you know what this picture will be and how it will look, set it aside for a moment.
6. Take the old belief, the one you are changing, and change it to the Submodalities of how you strongly doubt something.
7. As soon as the old belief is in doubt, bring up the new belief in the Submodalities of what you now believe strongly.
8. Look at the old belief. Do you doubt it? If not, go back to what you doubt strongly and find any differences you may have missed.
9. Look at the new belief. Believe it strongly? If not, pick another strong belief, one that you like, and compare the Submodalities until you have the new belief just as strongly.

Visual Squash or Parts Negotiation

1. Identify the conflict and the parts involved. For example, a part of you wants to go to the party, but a part of you wants to stay home and relax.
2. Make a visual image of each part and place one in each hand.
3. Separate the intention from the behavior. Reframe (chunk up) each part so that they realize that they actually have the same complementary intention. Ask the subject, "What is the intention of this behavior?", and/or "What resources does each part have that would be useful to the other part in assisting it to be even more effective?"
4. Create a third part between the other two which has the combined resources of each of the formally conflicting parts.
5. Using hypnotic tonality, instruct the subject to bring his hands together slowly "Bring your hands together, watching the transformation of each of these parts into the center image ... bringing your hands together ... when you're ready and only when you're ready ... only as quickly as you can integrate these parts of yourself."
6. Instruct the subject to take the integrated image into his body in whatever way is appropriate for him. "Note the physical sensation at the point of incorporation and allow that sensation to spread throughout your body, until you feel it all over."

Fast Phobia Cure

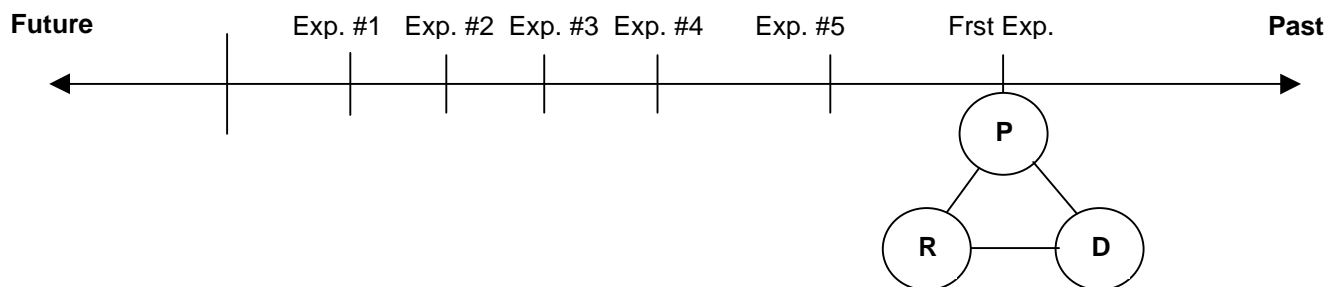
Since phobias tend to be one-time learning experiences, they can be handled in much the same manner as the V-K dissociation. In all Phobic cases there is an image of an event which generates the phobic response. A generalized fear is different than a phobia and usually does not respond well to the Phobia cure. A fear is where a person can still engage in an the activity but is uncomfortable. A true Phobia is one where the person cannot engage in the activity or go near the object of fear at all. In fact, even the thought of the activity or object produces intense fear and usually extreme behavior.

1. Establish a powerful (stacked) anchor for feeling safe and secure (A1) and an anchor (A2) to access the event.
2. Establish a beginning and an end to the event. Instruct the subject to go to a time after the event has transpired and is over, a time where he knows he is safe and secure and to visualize his younger self. Instruct the subject to project that image as a small black and white frozen slide image onto a wall (S1). Break state / pattern interrupt. Next instruct the subject to visualize his younger self moments before the event took place and project that image (S2) as a slide on the wall in the same location. NOTE: In those instances where a person was dissociated from the event, have him change perspective - see it from another vantage point than he did originally. In other words, in an instance where the person saw an accident, have that person now watch himself watch the accident from a different location.
3. When the subject can see himself in the safe place before the event began, instruct him to float out of his present body to a place directly behind himself where he can watch himself watch himself. This establishes three place dissociation. Use the analogy of a movie house and anchor the dissociation (A3).
4. Fire and hold the comfort and security anchor (A1) and the dissociation anchor (M) and instruct the subject to start and watch the movie of his younger self go through the event all the way to the end stopping on (S1) - safety after the event transpired.
5. Instruct the subject to have the dissociated self float back to and integrate into his body.
6. Instruct the subject to fully associate with the younger self (S1); seeing what he saw, hearing what he heard at the time. After he is successful at associating into the younger self, (S1) have him run the movie all the way backwards at high speed, all the way back to (S2) - safety before the event and stop. You might instruct him that it should look like a Charlie Chaplin movie run backward very fast.
7. TEST. As he thinks about what he was phobic about in the past there should now be a different response. If not, repeat steps 4, 5, & 6. Each time the subject goes through the event dissociated, have him change his perspective - view it from a different location in space. Be sure that the associated, backward sequence is at high speed. You can add circus music as the movie runs backward, make other Submodality shifts, e.g. play with the color and brightness.
8. When the response to the original event is different, test it in the present when

possible and as soon as possible. For example, if the subject was phobic of elevators, send him on a ride in an elevator, if it was of snakes, find him a snake. The purpose of the reality test is to change the persons beliefs about how they now respond in a context that was formerly phobia producing.

Timeline Version of Change Personal History

1. Subject identifies an attitude or feeling that he wants to change.
2. Elicit Timeline from subject and instruct subject to imagine an externalized Timeline on the ground, step on it, orienting himself to the present while facing the future.
3. Instruct the subject to move backwards in time identifying points in his past where he has had that feeling before. At each point that he notices that feeling (through a Kinesthetic sensation), he can make a mental note and continue backwards to the very first experience of that sensation.
4. When the subject reaches the very first experience of that sensation, he steps off the Timeline to the left and looks at the memory on the Timeline. He sees his younger dissociated self, the event and the people around him. Next, he steps over the Timeline to the right and looks at the memory from another perspective. After the subject has gathered information about the event from different perspectives, he walks back along the side of his Timeline to where he had oriented himself in the present.
5. From this vantage point, looking back along the Timeline to that very first instance he determines what resources he has that would have been useful in that past experience.
6. Have the subject associate into resources, amplify the Submodalities and anchor. You can stack as many resources as the subject would like to have.
7. After the subject has stacked resources, have him walk back along side his Timeline. Then have him step back onto his Timeline in a place before the memory. Fire the resource anchor and hold as the subject steps into the memory bringing resources with him.



Check the subject's response to the event. How is it different? How does he feel differently about himself? If satisfied, holding the resource anchor, move the subject quickly along the Timeline to the present. "Allowing these resources to reorganize and re-code all of the experiences of your life that were influenced by this event." When the subject reaches the "present" location, be sure he takes the time to integrate the change.

8. Subject then moves 2 weeks into the future, then 2 months, 4 months, 6 months, then one year into his future laying down resources at each point.
9. Subject then turns, faces the present and notices the changes he has now made with those resources and gives his present self whatever information he has that will assist him in making those changes. Then he steps off the Timeline and returns to the "present" location. Instruct the subject, "When you're ready, take the first step."

NOTE: While dissociated and at the side of the first instance memory, the subject can reassure the younger self that everything is all right, that he is from the future, he has survived and will bring back resources for the younger self. As an added element: while dissociated to the first instance, the subject can determine how the people around the younger subject did the best they could at the time, what their positive intentions were and what resources they might have needed to perform differently at the time.

Timeline: Eliminating a Limiting Decision

1. Subject identifies a limiting decision he would like to be free of.
2. Instruct subject to float above Timeline.
3. Subject is instructed to float backwards in time, above his Timeline to the earliest event in his life that contained the limiting decision.
4. Subject is instructed to float down into his Timeline at this point and notice the kinesthetic sensations he experiences.
5. Instruct subject to float back up above his Timeline and to float fifteen minutes backward in time, before the event and to float down onto Timeline. Tell the subject that from this vantage point to look toward the future and ask himself "Now where are those sensations?" (Not there) Then have the subject ask himself, "Now where is the limiting decision?" (Also not there.)
6. Instruct the subject to form a new decision and to formulate that new decision in all systems (VAK). Then instruct the subject to: "float forward along your Timeline towards NOW only as quickly as you allow all similar decisions and memories to reevaluate themselves in just the same way, in light of your new decision and choices about feeling the way you want in this kind of experience ... taking all the time you need ... so that the closer you get to NOW, the more permanently free of that limiting decision you become, haven't you? As you come forward to NOW, notice that your choices increase geometrically in light of your new decision and when you're ready float down into NOW, trying in vain not to become deliriously happy as you experience your newfound and lasting freedom."
7. When subject has floated back to now, instruct them to take all the time you need to enjoy the process as it integrates and open your eyes when you have, at both the conscious and unconscious level, firmly solidified your decision and the new choices you NOW have, don't you?"
8. TEST: Instruct the client to go back and try in vain to re-access the old memories and feelings. If they are emotionally flat (neutral) or happy about what they now experience you are finished. If not go back and redo the process.

New Behavior Generator

1. Pick a specific behavior you want to have in a situation you have never been in.
2. Select some person as a model, real or fictional, who elegantly exhibits this behavior.
3. Make a movie. You are the director. See the images and hear the soundtrack as the model goes through the situation you picked. If you are not satisfied at this point, pick a different model until you are satisfied.
4. Substitute the model for your own image and voice in this short movie and sound track. Check ecology. Notice! Are there any circumstances where this behavior is not appropriate? How will this new behavior effect my life and the lives of those around me? If not satisfied, modify the film until it is exactly what you want and need.
5. Step into the image and feel what it is like to have this new behavior. Build it up. Hear the entire soundtrack, music and voices and everything. Feel what it's like to be in your own body having this new behavior. See all around you how other people and other things look when you have this new behavior. What new things are you telling yourself? How differently does your future look? How differently do you look at your past? What new and wonderful feelings do you have as a result of having this new behavior?
6. Ask yourself when will be a good time to use this new behavior in the near future? What will you see, hear and feel that indicates to you that it will be useful to begin to behave in this new fashion?
7. When you have completely discovered what you will see, hear and feel, go back through step #5.
8. Pick another situation where this new behavior will be useful to you. What will you see, hear and feel specifically that will let you know when to begin to activate your new behavior? When you have it, do step #5 again.
9. Continue to rehearse step #6 through #8 until you are confident that you have a automatic trigger for your new behavior.
10. Celebrate and congratulate yourself!

Compulsion Blowout

Group of 2

1. Person A instructs person B find location of image, amplify size and boldness.
2. Person A instructs person B to amplify and move it closer to them.
3. Repeat, amplify, move. Repeat, amplify, move... building upon the kinesthetic experience until through threshold.

Variation: Make image of compulsion on mirror, then shatter it. Paint compulsion on a canvas, then burn it up.

Replacing Old Compulsions

1. Person A instructs person B to find the location of the compulsion.
2. Person A instructs person B to find the location of a new compulsion they would rather have.
3. Person A instructs person B to drive in the compulsion towards them and then by them.
4. Person B draws back along the same line of trajectory and then whips across into the location of the new compulsion.

The Compulsion Swish Pattern

1. Make a picture of chocolates or anything pleasant you crave. In the center, see an iris opening up with a picture of you behind it doing the exercise wantonly. Amplify.
2. Think of the most irresistible thing in the world. e.g.. a movie you have to see, a deal you must close, something you would not hesitate to do.
3. Take the very last instance of that experience and next to it make a picture of Rex Steven Sikes saying "go do the exercise". And see yourself moving through the remainder of the course with gusto.
4. Make both pictures bigger and brighter, put them on a 40 x 40 foot screen, turn up the volume. Associate into the picture of yourself, feeling great and pull up the pictures into yourself and feel it vibrate inside yourself.

Watch Your Language!

Now I Don't Want You To Have Too Much Fun Learning These Words, Because You Shouldn't Enjoy Yourself Now. When You Don't Try Too Hard, You Just Get Excited.

Don't

The brain does not process negatives. Therefore, when you use the word, "Don't", the brain must first make a representation of what it is that it is NOT supposed to think and then cancel it. This is more evident in children than in adults. For example, "Don't spill your milk" often produces the effect of the child spilling their milk. Adults can understand a negative more easily, but if you want to be more clear in your communication, it is better to state what you want, instead of what you don't want.

But

The word "but" will negate anything that comes before it. It is important that you use it with care so that you are not unintentionally sending the wrong message. For example: "I think you are really smart, but you need to work harder." Instead, it may be more useful to say, "I think you are very smart, and you need to work harder."

Should

Do you do your "shoulds?" Not very often I bet. Most people do their "shouldn'ts" more often! If you are attempting to persuade someone, telling them they should do it will not be very persuasive usually. On the other hand, you can use the word "shouldn't" in wonderful ways. For example: "You shouldn't enjoy your self too much now!"

Try

Using the word "try" implies failure. Think about what is "pre-supposed" in the following sentence: "She tried to finish the marathon." What is presupposed (or what has to be there for the sentence to make sense) is that she did NOT finish the marathon. When you use the word "try", you are implying either failure or the possibility of failure.

If

Sometimes it is better to substitute the word "if" with the word "when". This can be more persuasive. For example, notice the difference between, "If you decide to register for the seminar..." or "When you decide to register for the seminar..."

Rex's Rules

If you are in sales, if you are a therapist, a parent, or a significant other, you want to get people's attention. Sometimes other people are in states of hysteria, states of euphoria, states of anger, sadness, confidence, joy... and if you are selling them on any idea or notion in your mind; you first need to get their attention and entrain it. Entrainment is the scientific description for what happens when people are in rapport. The main thing is to bond so that their attention gets connected to you and/or what you are offering them.

You create these incredible states inside the other person, and then you amplify them and anchor them to yourself or your product. Amplify and connect! You can connect feelings to yourself or your product or to a resource that they have or want. If you are a therapist, you connect it up to where it will be most useful and beneficial to them. When I say you connect it up to yourself, I am talking "win-win" here. The reason why we elicit values is so that it is in alignment with their values. Because if you connect up all this stuff with what they truly value, if you leverage it against their criteria, their rules and their values -- "boom" you have them held! If you have their outcome and your outcome in mind, you will create win-win.

The same thing is true if you want people to go into hypnotic states of consciousness because what we are doing is hypnotic.

Rex's Rules

1. States don't exist.

States are only processes. Your hand exists, the chair exists, the floor exists, but states don't exist. States are processes. We know that a process is something that starts, has a middle and an end somewhere within a period of time.

2. When you change the state you change the decision.

Decisions occur inside of states (which don't exist). Decisions are made inside of a state (inside a moment of time). Hence, change the state and you change the decision. Change the state and you change the limitation. Change the state and you change the behavior.

3. Use everything.

Your job as a professional communicator is to create the states you want inside the other person using everything you have learned - every skill you have -- your body, your voice, how you use your body, how you use your voice, the look on your face, how you use space, how you talk, your language - everything! As a professional communicator, this is your arsenal. This is your tool box. Your body, your voice is like a musical instrument. Play it like an exquisite musician.

4. Always communicate with an outcome or purpose in mind.

Know your outcome. Have sensory acuity, utilize feedback and take action. Your

outcome is your reason for communicating, for being there. Always know what you want in advance of the communication interaction. The purpose of communication is to get a result. That is the only purpose for communicating. If you enjoy discussing philosophical concepts and you just like to chat over coffee because it gives you a rush discussing lofty notions and ideas -- that is a purpose to get your point across. Other examples include: to get someone to do something, take an action, change their point of view, agree with you, to illicit a promise. If you think in terms of results then it goes back to a well-formed outcome - know your outcome and know whether you are moving closer to it or away from it by using your sensory acuity.

5. Your tonality is everything.

It is how you say it that is most important. Tonality is everything. You can describe any concept or state and if your tonality doesn't support the words you are using the other person will not go into the state you want them in. You must be one hundred per cent congruent.

6. Always move from the least intrusive maneuver to the most intrusive maneuver.

That is why we use hypnotic language softeners. The whole purpose for using your language is so that you can take any notion and soften it up, so that it becomes palatable for just about anyone. You can essentially suggest anything to anyone in a way that makes it absolutely irresistible to them.

7. Never, never resist anything you are offered. Instead, use it.

Don't try to stop or resist anything you are offered inside a communication. Don't try to prevent it. Instead, use it and redirect it. This is what Reframing is all about. This is what sleight of mouth patterns are about.

8. Go first!

This means if you want someone else to become excited, you go into the state of excitement first. This way, you will entrain them into excitement. If they get into rapport with you because of your pacing and leading, and then you go into a hypnotic state, they get to join you there. This cuts down the amount of work you have to do. If you are not in state, they are not going to go into state either.

9. There is no difference between a highly detailed visualization and a real world event.

The brain does not know the difference between a detailed, associated visualization and a real event. We know this to be true because when people visualize themselves in a sporting activity they actually use the very same muscles they use when actually engaged in that activity. This is also why the technique "Change Personal History" works so well - history didn't really change, but we have fooled the brain into thinking it did! The problem with most people is that they review in their mind, in a highly detailed fashion, all of their screw ups, faults, problems, and stuck states. What they should do is stick those in the trash under the sink and review what they want to occur instead. Since practice is rehearsal and review equals rehearsal, then you get what you review because you rehearse it.

When you speak and describe things to other people, they will review it in their

mind's eye and ear. They can feel it if you do it skillfully enough! When you say, "seems closer, everything drops away, focus sharper, time stands still" -- those are directions. You are telling people what to do.

10. When the going gets tough, you get what you practice.

The Art of Using Language Patterns

Using language patterns is an art of speaking indirectly, yet at the same time, specifically suggest ideas and elicit emotional states. Speaking indirectly is a very powerful form of communication because it eliminates the conscious interference and speaks directly to the unconscious mind.

Language Softeners

Language Softeners allow you to suggest ideas in an atmosphere of rapport. In other words, it "takes the edge off".

Examples:

If you were to.... If I were to..., What is it like when you As you.... It is not necessary to.... You really shouldn't.... Have you ever..., I'm wondering What if you could...

Qualifiers

Qualifiers serve to define HOW something will occur. They specify the process. For example, "How quickly will you be able to naturally learn easily?"

Examples:

naturally, automatically, easily, elegantly, understandably, effortlessly, smoothly, honestly, cleanly, gracefully

Awareness Predicates

Awareness predicates draw the listener's attention to their awareness and away from whether or not your statement is true or not. For example, notice the difference in the following two sentences:

This pen will make you feel delighted. Will you buy one? Are you aware of how delighted you will be when you buy this pen?

Examples:

wonder, aware, realize, understand, know, already, notice

Temporal Predicates

Temporal predicates allow you to orient a person's experience in time. It allows you to presuppose things as well. For example, "Before you register for this seminar, what types of questions can I answer for you?"

Examples:

before, during, after, then, now, was, is, soon, look ahead, would be, already

Cause and Effect

The Cause-Effect structure is often referred to as Causal Modeling. Causal Modeling is setting up a process where the listener pays attention to a particular aspect of what you are saying and connects or links it to another aspect. You are essentially establishing a connection between two experiences so that when one experience occurs, the other necessarily follows. For example, "The sound of my voice can cause you to become sleepy."

Examples:

cause, because, and, since, as, while, before, after, during

Transitional Words

Use transitional words to guide a person easily and naturally into a state. These also are collectively referred to as Temporal Predicates. When you use transitional words, you are implying that part of a sentence relates to another part of a sentence. For example: "As you read this manual, you can begin to imagine in how many different ways you will use this material in your daily life."

Examples:

when, as, if, even as, while, since, before, during, after, because, successively, in order to, previously, consequently, so that

Embedded Commands

Embedded commands are "marked out" (see below) and are used to indirectly suggest ideas into your listener's mind. It is important to begin your conversation with commands and continue to use them over the entire conversation. One, single embedded command is not enough for the unconscious mind to pick up. For example, "I want you to stop and consider enjoying yourself completely as you continue to listen to my voice so that now, and in the future, you can listen to my voice inside your mind whenever you need to, want to, or choose to."

Analog Marking

Embedded Commands usually make more impact at the unconscious level when simultaneously delivered with some form of analog marking. Marking an Embedded Command is accomplished by attaching some non-verbal aspect of your external behavior, for example, a change in voice tone and/or tempo, raising or lowering the volume of your voice, or a discrete visual gesture. Analog marking sets the particular phrase apart from the rest of the sentence for special attention by a person's unconscious mind. This is referred to as Multi-Level Communication. The listener should not notice the analog marking consciously. Analog marking is also an excellent example of Anchoring.

Quotes

This pattern allows you to indirectly deliver messages. This is accomplished by relaying what somebody else said and/or did at another time and place. Since you are apparently talking about somebody else, the listener may often respond to (associate with) the message that you want to deliver. For example, "A friend of mine told me that if I continue to dig in and work hard, that my grades will automatically go up."

Use Of Negation

When we say, "Don't think of the color green", or "Don't think of all the exciting ways you are going to use these language patterns." Since the brain does not process negatives, you have to first think of the "color green" and "exciting ways" in order to understand the sentences. You can use negation to skillfully suggest ideas.

Stacking Presuppositions

Stacking Presuppositions is simply what its name implies: stacking or chaining together one presupposition after another. The more that you include in one sentence, the more confused the listener will become and the more access you will have to the unconscious portion of their experience.

Example:

"I don't know how quickly you will fully realize how much you have already learned in this course and as you continue to study this I wonder if you are aware of your unconscious ability to learn even more now as you read these words on this paper and discover new ideas floating up in your mind over and over again, don't you?"

Use Of "Or"

The use of the word "or" creates an illusion of choice which allows you to suggest ideas to people without directly ordering them to do so. The typical example is, "will this be check or charge?" which gives the customer the illusion of choice all the while the sentence presupposes that they are going to make a purchase.

Other examples:

Would you like me to read you a story before or after you have your bath?

I don't know whether it will be your right hand or your left hand that will lift first...

The Milton Model

The Milton Model is a way of using your language to become more persuasive with others, and to skillfully suggest ideas. The model comes from the work of Milton Erickson, who is perhaps the greatest hypnotist who ever lived. His work was "broken down" to a simple form by NLP researchers who then applied this to persuading people respectfully in many contexts.

The Milton Model is used in every day language as well as in traditional therapeutic hypnosis to suggest changes by directing the person to pay attention to something they haven't yet thought of, in a way that is sometimes outside of their conscious awareness. The person will then come up with a new resolution, new choice, or new awareness on their own, usually without knowing of your involvement in this process. This is NOT about having the person "under your influence", nor does it take away a person's free will to choose. However, you can use it to create an environment where it is more likely that the subject will engage in the behavior.

How does it work?

Your brain has two hemispheres that share certain functions and perform others independently. Typically, the left hemisphere processes our conscious understanding of language and the right hemisphere processes the meaning of our language, outside of our conscious awareness. Using the Milton Model, you will purposely overload the conscious left hemisphere, thereby distracting it so that you can suggest meaning to the right hemisphere.

Isn't this manipulative?

Yes, it can be used to manipulate people to make them happier! It is a very powerful tool and like any power tool, it can be used for good or evil. At IDEA Seminars, we screen people in the workshops to make sure that they will use the material the way in which it is intended. We've even dismissed a couple people from workshops who were not very ethical in the use of the material. Although, the majority of people who attend our workshops are using the material for good. One of the advantages of knowing the Milton Model is that you will "protect" yourself from being manipulated by unscrupulous individuals.

You can use Milton Model skills in:

Business

- Quickly create positive associations to you and your name, like magic
- Learn how to present your ideas in ways that are irresistible
- Create high performance states of mind for yourself or others
- Solve problems easily even with people who gave you difficulty in the past
- Negotiate more effectively than before

- Persuade the difficult prospect to "see your point of view"
- Structure your language so that objections never come up!
- Sell more in a shorter amount of time

Personal

- Develop the kind of personal romantic relationships you want
- Re-create old and build new lasting relationships
- Influence your spouse, clients, friends and children
- Discover how important good voice tonality is to any communication
- Win a special project or favor from your boss
- Help a sick friend to become healthy quickly
- Assist your children to make good choices for themselves

The Milton Model Patterns

1. Conjunctions:
Conjunction are ways of linking experiences together to imply some kind of connection between them. The connections do not have to be logical. They can be illogical.
 - A) Implied Simultaneity: And But, (and not) "You can look at me and feel an increasing sense of curiosity." "You can sometimes seem confused, but continue to learn easily."
 - B) Implied Causatives: Since, As, While, Before, After, During, etc. "Since you are here, you can easily learn in new and different ways. In fact, the more you do, the easier it becomes." "As people learn these patterns, they think of creative ways to use them. Because you are learning, you can use them."
 - C) Cause-Effect (Direct Causatives): "Learning these language patterns will make possible for you to pace a person's on-going experience."
2. Embedded Questions:
Embedded questions provides a way to embed a command within a question. Even though it is structurally not a question, it is usually responded to as a question. "I'm wondering if you can tell me what you want." "I'm curious if you can learn differently." "I'm asking myself if you can practice these patterns and have fun."
3. Embedded Commands:
This structure provides a way to deliver a double message -- one message is communicated to the conscious mind via words and another is processed by the unconscious mind via analogue marking, e.g. shifts in tonality, or visual cues to give the command a higher signal value. "While you are practicing these patterns, you can be curious as you have fun and learn more."
4. Quotes:
This structure offers you the flexibility of communicating a message to another person and associating the content to another speaker and another context. "I have a friend who is very creative and knows how to enjoy new and different learning situations."
5. Conversational Postulates:
This structure provides a way to embed a command within a question. The typical response to a conversational postulate is the subject acting upon the command, rather than answering your question. For example, "Can you tell me what you want?" - the subject will usually respond by telling you what s/he wants instead of replying, "Yes. I can tell you what I want." (Usually if someone answers like this we call them a smart a ____.)
6. Mind Reading:
Claiming to know the thoughts or feelings of another without specifying the process by which you came to know the information. "I know that you are wondering..."

7. Lost Reformatives:
Value judgments where the performer of the value judgment is left out. "And it's a good thing to wonder...."
8. Complex Equivalence:
Where two things are taken to mean the same thing. "That means
9. Universal Quantifiers:
A set of words which make a universal generalization and usually have no Referential Index. "Every time anyone does that I ..."
10. Modal Operators:
Words that imply possibility or necessity, and which form our rules in life. "That you can learn ... It is possible to do so rapidly ..." "I must have a calculator to do math."
11. Nominalizations:
Process words i.e., verbs which have been frozen in time to make them nouns. "Provide you with new insights, and new understandings ..."
12. Unspecified Verbs:
A verb that does not tell you how it operates. "And you can ..."

Presuppositions

Presuppositions are assumptions. Linguistically, they are what must be there for the sentence to make sense, rather than what is directly stated. Every sentence in the English language contains presuppositions. Thus, when we speak, presuppositions are automatically accepted. In other words, what we are assuming to be true is automatically accepted by the listener as true because of the structure of our sentence.

For example, if I say, "Would you like red or white wine with dinner?", you automatically assume that you will be having wine. I did not ask, "Would you like some wine?", I simply asked you what kind of wine you will be having.

Wow! The fact that a listener will automatically assume that what we imply to be true, is actually true means that we can use this to our advantage to become more persuasive with others! We can also "clean up" our own language to help us make our own changes as well. After you learn about presuppositions, go back to "Deciding What Beliefs to Change" and read what you wrote down. What is presupposed in your statements? The presuppositions are your beliefs because those are the things that must be true for the sentence to make sense!!!

The following is from the book, "The Hypnotic Patterns of Milton H. Erickson, Vol. I" by Richard Bandler and John Grinder.

1. Simple Presuppositions

These are the syntactic environments in which the existence of some entity is required for the sentence to make sense (to be either true or false). Note: Arrow means presupposes.

A) Proper Names.

(George Smith left the party early.) -> (There exists someone named George Smith)

B) Pronouns.

Her, him, they (I saw him leave.) -> (There exists some male [i.e., him]).

C) Define Descriptions.

(I liked the woman with the silver earrings.) -> (There exists a woman with silver earrings.)

D) Generic Noun Phrases.

Noun arguments standing for a whole class. (If wombats have no trees to climb in they are sad.) -> (There are wombats.)

E) Some Quantifiers.

All, each, every, some, many, few, none (If some of the dragons show up, I'm leaving.) -> (There are dragons.)

2. Complete Presuppositions

Cases in which more than the simple existence of an element is presupposed.

A) Relative Clauses.

Complex noun arguments, with a noun followed by a phrase beginning with who, which, or that. (Several of the women who had spoken to you left the shop.) -> (Several women had spoken to you.)

B) Subordinate Clauses of Time.

Clauses identified by cue words, before, after, during, as, since, prior, when, while (If the judge was home when I stopped by her house, she didn't answer her door.) -> (I stopped by the judge's house.)

C) Cleft Sentence.

Sentences beginning with (was, is) noun argument. (It was the extra pressure which shattered the window.) -> (Something shattered the window.)

- D) Pseudo-Cleft Sentences.
Identified by the form, What [sentence] is [sentence]. (What Sharon hopes to do is become well liked.) -> (Sharon hopes to do something.)
- E) Stressed Sentences.
Voice stress (If Margaret has talked to the police, we're finished.) -> (Margaret has talked to someone.)
- F) Complex Adjectives.
New, old, former, present, previous (If Fredo wears his new ring, I'll be blown away.) -> (Fredo had/has an old ring.)
- G) Ordinal Numerals.
First, second, third, fourth, another (If you can find a third clue in this letter, I'll make you a mosquito pie.) -> (There are two clues already found.)
- H) Comparatives.
-er, more, less (If you know better riders than Sue is, tell me who they are.) -> (Sue is a rider.)
- I) Comparative As.
As x as (If her daughter is as funny as her husband is, we'll enjoy ourselves.) -> (Her husband is funny.)
- J) Repetitive Cue Words.
Too, also, either, again, back (if she tells me that again, I'll kiss her.) -> (She has told me that before.)
- K) Repetitive Verbs and Adverbs.
Verbs and adverbs beginning with re - e.g. repeatedly, return, restore, retell, replace, renew, (if he returns before I leave I want to talk to him.) -> (He has been here before.)
- L) Qualifiers.
Only, even, except, just (Only Amy saw the bank robbers.) -> (Amy saw the bank robbers.)
- M) Change-of-Place Verbs.
Come, go, leave, arrive, depart, enter (if Sam has left home, he is lost.) -> (Sam has been at home.)
- N) Change of Time Verbs and Adverbs.
Begin, end, stop, start, continue, proceed, already, yet, still, anymore (My bet is that Harry will continue to smile.) -> (Harry has been smiling.)
- O) Change-of State Verbs.
Change, transform, turn into, become (If May turns into a hippie, I'll be surprised.) -> (May is not a hippie now.)
- P) Tactive Verbs and Adjectives.
Odd, aware, know, realize, regret (it is odd that she called Maxine at midnight.) -> (She called Maxine at midnight.)
- Q) Commentary Adjectives and Adverbs.
Luckily, fortunately, far out, out of sight, groovy, bitchin, innocently, happily, necessarily (It's far out that you understand your dogs feelings.) -> (You understand your dog's feelings.)
- R) Counterfactual Conditional Clauses.
Verbs having subjunctive tense. (If you had listened to me and your father, you wouldn't be in the wonderful position you're in now.) -> (You didn't listen to me and your father.)
- S) Contrary-to-Expectation.
Should (If you should [happen to] decide you want to talk to me, I'll be hanging out in the city dump.) -> (I don't expect you want to talk to me.)
- T) Selectional Restrictions.
(If my professor gets pregnant, I'll be disappointed.) -> (My professor is a woman.)

U) Questions.

(Who ate the tapes?) -> (Someone ate the tapes.) (I want to know who ate the tapes.) -> (Someone ate the tapes.)

V) Negative questions.

(Didn't you want to talk to me?) -> (I thought that you wanted to talk to me.)

W) Rhetorical Questions.

(Who cares whether you show up or not ?) -> (Nobody cares whether you show up or not.)

X) Spurious Not.

(I wonder if you're not being a little unfair ?) -> (I think that you're being unfair.)

Some Useful Presuppositions

1. Adjectives:
New, old, former, present, previous. "If Fred wears his new shoes, I'll be blown away." —> Fred had/has old shoes.
2. Ordinal Numeral:
First, second, third, fourth, another. "I'll have another glass of beer." —> I have already had at least one beer.
3. Repetitive Cue Words:
Too, also, either, back. "If she tells me that again I'll kiss her." —> She has told me that before.
4. Awareness Predicates:
Realize, know, already, notice. "Do you realize how powerful language is?" —> Language is powerful.
5. Change-of-Place Verbs:
Come, go, leave, depart, enter, arrive. "If Mary has left home, she'll be lost." —> Mary has been home.
6. Change Verbs:
Begin, end, stop, start, continue, proceed, already, yet, still. "My bet is that Harry will continue to smile." —> Harry has been smiling.
7. Change-of-State Verbs:
Change, transform, turn into, become. "If May becomes a hippie, I'll be surprised." —> May is not a hippie now.
8. Counterfactual Conditional Clauses:
Verbs having the subjunctive tense. "If you had listened to me and your father, you wouldn't be in the wonderful position you are in." —> You did not listen to me and your father.
9. Contrary To Expectation Should:
"If you should decide you want to talk to me, I will be hanging out at the city dump." —> I do not expect that you want to talk to me.
10. Negative Question:
"Didn't you want to talk to me?" —> I thought you wanted to talk to me.
11. Spurious Not:
"Don't you think your not being a little unfair?" —> I think you are being unfair.

Excerpted from Patterns of the Hypnotic Techniques of Milton Erickson. Vol. 1.

Exercise - Presuppositions

In the following sentence, please state what is presupposed.

1. "If the cat meows again, I'll have to put him outside."
2. "It was her friendly smile that made me walk up and say hi."
3. "If only he had come home on time, the party wouldn't have gotten out of control."
4. "People have always given me more to do than I can handle."
5. "His easy going personality is good PR for our company."
6. "Stop watching over your shoulder."
7. "Only you can learn this."
8. "Either she goes to the store or I go."
9. "First the winds came, then the rain."
10. "Opera makes me want to cry."

Exercise - Presuppositions or Mind Reading

In the following sentences, please distinguish between the presuppositions and the mind readings. Put a P or an MR next to each one:

1. "I'm not sure whether or not I should stop beating my dog."
 - A) He has a dog.
 - B) He loves his dog.
 - C) He currently beats his dog.
 - D) He's a low life slob who should be shot!
2. "I don't see why I can't do it. All my friends are doing it!"
 - A) This person feels that they are being treated unfairly.
 - B) He wants to be liked by his friends.
 - C) This person's friends do something he doesn't.
 - D) All his friends are bums who should be shot!
3. "If I don't learn how to communicate with my boss, I won't get a raise."
 - A) This person feels powerless.
 - B) This person doesn't know how to communicate with his boss.
 - C) This person wants to learn new behaviors.
 - D) This person's salary is connected to his communication skills.
4. "I have to set up unrealistic expectations."
 - A) This person can't stop making unrealistic expectations
 - B) This person feels trapped.
 - C) He has expectations.
 - D) This person knows when he's being unrealistic.
5. "I'm feeling much better now! I can see how some of the things I was doing made me unhappy."
 - A) Some behavior the person engaged in was related to some internal state.
 - B) This person has feelings.
 - C) This person has much more control of his life now.
 - D) This person fixed himself so he shouldn't be shot.

Exercise - Determining Presuppositions

A presupposition is "what must come before that holds up our statements, understandings and beliefs." In other words, it is what has to be there for the sentence to exist. When

thinking about presuppositions contained in a sentence, say to yourself, "There is..." or "It's possible that...". Ask yourself, "What needs to be there in order for this to make sense?"

Exercise - Finding Presuppositions in Statements

Person A generates a simple sentence, such as, "It is still snowing." The other people in the group identify what is presupposed by the sentence. When all the presuppositions have been identified, the next person generates a sentence.

Repeat this exercise using presuppositions generated from the examples given in the "Syntactic Environments..." section of this manual.

Exercise - Back Tracking Through Experience

Person A describes an experience of excellence from his past (something he is good at, enjoys doing and at which he is very effective.)

Person B and C track A to the beginning of the experience, to the moment of inspiration, when the thought or idea was first planted within him. Keep asking yourselves (and asking person A questions which will provide you the information) "What experiences had to be there for this to happen?" "What experiences had to be there to make this comparison?"

Back up person A to the presupposed experiences and language within his experience. Meta person/s pay attention and note the presuppositions in A's language. What has to be there for A to say that sentence?

Conclude by comparing your impressions of A's experience.

Exercise - Forming and Recognizing Presupposition Patterns

Intent: Practice in utilizing and identifying presupposition patterns in language.

Person A uses the "Some Useful Presupposition Patterns" from this manual to create 8 complex sentence using as many of the patterns listed as possible to provide presupposition forms. A also uses different intonations while doing this. The others identify the presuppositions. Then rotate until everyone has had turns at generating and identifying presuppositions.

Exercise - Utilizing Presuppositions in Changing States

Purpose: Practice in utilizing presuppositions to change a person's state.

Each person writes 10 sentences with semantically packed presuppositions that will

access relaxation. B reads A two of his sentences, using tempo and tone so that his voice inflects downward toward the end of each sentence. B speaks at the tempo of the background music, using linkage in and at the end of each sentence and points to C who continues maintaining the same beat, reading off two sentences to A. Continue the round and then Rotate so that each person is the subject.

Exercise - Generating Conversational Postulates

1. Each person in turn generates one Conversational Postulate.
2. Make a note of what effect you think your Conversational Postulate will have on the listener.
3. Use your Conversational Postulate on another member of your exercise group and see if the effect you predicted is actually generated.
4. Go on to the next person.

Exercise - Generating Embedded Commands and Embedded Questions

1. Generate one Embedded Command and one Embedded Question.
2. Read them to your group.
3. Get feedback from your group as to your tonality; i.e., did what you say sound like a command or like a question.

Exercise - Integrating the Patterns

Combine and use simultaneously on your group all the Milton patterns discussed so far.

Exercise - Practice in Hypnotic Language Patterns

1. Generate 10 sentences using Embedded Questions.
Generate 10 sentences using Conversational Postulates.
2. Generate 10 sources of Quotes.
Pace another person's current experience using Quotes.
3. Generate 10 sentences about going into trance using Embedded Commands.
4. Generate 10 Selectional Restriction Violations
Generate 10 Tag Questions.

Exercise Generating Hypnotic Language Patterns

1. Establish pairs in groups of three.
2. Each group of 3 generate a list of 15 examples (three examples of each) of: Deletion, Nominalization, Cause/Effect, Mind Reading, and Universal Quantifiers.
3. One person from each of the paired groups changes place with the other. The two people remaining in the original group read the list of fifteen example sentences to

the new person. The listener reports their response to each of the sentences.

4. The groups exchange a second person and then a third; each time the new person listens to the list of sentences and reports their response. The other members of the group compare the three listener's responses.

Exercise - Inducing Altered State Using Milton Model Patterns Exercise Seventeen

1. Using Milton Model patterns, person A induces a light trance state in person B.
2. Continuing to use the patterns, suggest that Person B can learn easily and integrate all the learnings in fun ways in the days and weeks and months to come.
3. Suggest that person B return to normal waking consciousness feeling refreshed. Switch.

Exercise - Double Induction Using Hypnotic Patterns Exercise Eighteen

1. A and B, using Milton Model patterns, do a double induction on C suggesting that they can learn and have fun, make changes and increase the ecstasy in C's life easily and effortlessly. Give a Post Hypnotic command to their unconscious that as they engage in an everyday activity their unconscious mind will continue to work for them aligning conscious and unconscious resources that will increase the amount of fun, passion and ecstasy in their life on an ongoing basis.
2. Rotate.

Exercise - Handshake Interrupt

1. Using handshake interrupt put person into trance state. Using hypnotic tonality and command inflection have them deepen their trance state. Anchor the trance when they are where they want to be. Have subject anchor trance as well.
2. Create an "out of trance", normal alert refreshed state and anchor it. Have the subject anchor it also.
3. Give suggestions for tenacity and unconscious alignment in problem solving - that whenever a problem arises this person will search comfortably for solutions and resources. Fire off out of trance anchor.
4. Break state - Test - fire off trance anchor. When person returns, amplify suggestions and then fire off the "out of trance" anchor.
5. Break state - have subject test own anchor - give suggestions to themselves and fire off the awake, refreshed alert anchor. Rotate.

Exercise - Writing Language Patterns

Write out language patterns which use the following words and phrases:

Have you ever ...	when you...	what would it be like...
you might find ...	how delighted will you be...	
naturally	easily	elegantly
	to the point...	you really shouldn't...
it isn't necessary to...	as you...	a person can...
what's it like when...	if you were to...	as if...
as to when...		you are...
and (noun)	and (Submodality variation)	and as
you can notice...	and that means/causes...	so what it's really all about ...
and I'm wondering how soon...		Such that ...
in that...	in such a way as to ...	
instantly / instantaneously	immediately	suddenly
find yourself	imagine	say to yourself
picture	suppose for a moment	convince yourself
wonder	mysteriously	remember
allow yourself	pretend	understand
awaken	curious	command
become	think about	realize
awaken	enchant	ponder
discover		

Practice Session - Recognizing Language Patterns

Identify the Milton Model patterns used in this induction performed by Rex Steven Sikes.

What I'd like you to do is to simply close your eyes ... and take a deep breath ... and realize that you have come ... from somewhere else ... and that we have gathered here from different locations ... in fact, from different locations around the country and around the world... and we've come to Milwaukee ... to join together to learn more about NLP skills... for whatever your personal reasons are ... but to participate in this NLP Practitioner program ... and since (sense?) you are here (hear?)... and for that very reason ... I want you to relax and let yourself go and realize that you are learning at a rate faster than your conscious mind can begin to appreciate fully, just how quickly... you are learning ...

So I want you to take a deep breath and realize and pay attention and focus on the fact that when you take a deep, deep breath ... just the act of taking a deep breath causes your body and your mind to relax. So with each and every breath you take you can relax further and deeper ... and more fully so... because when you allow yourself to simply let go into pleasure and relax ... you can also allow your eyes to close... because as you do that very thing you can discover for yourself increasing states of comfort... increasing states of pleasure ... arising and moving through you... if you will allow it to be so ... and that means you're able ... to get more in touch with your own neurology... you're own physiology... to pay attention to the exquisite sensations which reside inside you, to delight you and fascinate you... because if you could allow yourself to be captivated by an exquisite wonderful sensation inside your body... which one would you chose to allow yourself to become fully intrigued by it as it moves through you...

You chose the feeling by paying attention ... and as you pay attention to any feeling ... you can notice and discover ... how it can and does intensify... and that means that you can deliberately do things to make yourself feel wonderful. And doing that can cause you to relax and let go and really learn at the unconscious level... because when you deliberately alter your consciousness and move it in the direction which is most beneficial for you... by releasing any tension and letting go and discovering what's possible in the realm of your own neurology to direct your thoughts and sensations... you can begin to discover the things that perhaps you've not yet ever fully realized yourself capable of before now...

And yet, I'm wondering if you could for a moment... simply let go and realize that the only thing you need to do ... is to have some fun, to enjoy and to let your consciousness be available to all the wonderful things around you. Instead of trying to sift through what you're learning as you're doing it be totally open, be totally available to all that's being offered, because at the unconscious level, 99% of your unconscious mind is paying attention and truly learning ... and when you relax it's a very good thing... to just relax ... to let go ... and it's important that you do so... so that you can find inside yourself a way to connect up the fun you have with the leanings you have... that will cause you to take them with you whenever you go inside or outside with great anticipation for being able to make the future more of what you want it to be... ecstatic, and filled with ecstasy; filled with the knowledge that you are able to deliver... on your promise ...

to make good to yourself your learning by behaviorally demonstrating them in your everyday life by having it integrated and one can, you know, integrate these skills comfortably both while you are awake in moments of pause and reverie, and while you sleep and while you dream ... and you need not try to do anything because you can't not do those things which don't interfere ... at the conscious level ... or ... you can't not do those things which don't interfere ... from yourself not having a much fun ... because you could if you wanted to realize that there isn't nothing that you can't do if you put your mind to it, and that's the best way for it to be ... because it's of great importance that you realize this...

Practice Session - Writing Language Patterns

On separate sheets of paper write out the following.

1. Write: 5 examples of each of the 36 Presuppositions
2. Write 3 examples of each Temporal Shift using Tag Questions:
 past to present present to past present to future
 future to present future to past past to future to present
 present to future to past to present
3. Write 25 sentences that contain Linkage (transitional) words. Underline the Linkage word/s in each sentence.
4. Write 15 sentences containing an example of a Lack of Referential Index. Underline the Lack of Referential Index.
5. Write 15 sentences that contain both an Unspecified Verb and an Embedded Question, Underline the unspecified verb and the phrase that demonstrates the use of an embedded question.
6. Write 15 sentences which demonstrate the use of Mind Reading and Universal Quantifier. Underline the words that represent the Mind Reading and Universal Quantifier.
7. Re-write a magazine article making Embedded Commands out of the instructions. e.g. article on dieting.
8. Write 5 examples of Quotes.
9. Based on the linguistic pacing and leading strategy of the "yes set", write a series of 8 phrases or statements that would pace the reader and then lead the reader into some internal state of consciousness that presupposes curiosity.
10. Write 10 examples of a sentence that presuppose a person is already in trance.
11. Write 25 examples of a sentence that presupposes learning and fun are connected.
12. Write 25 sentences that each presuppose that learning has already occurred.
13. Identify Presuppositions from friend's letters, your own letters and newspaper articles note patterns.
14. Write 6 one page hypnotic induction 3 straight and 3 about your business.
15. Design 5 ad campaigns for your business - using presuppositions.
16. Practice hypnotic tonalities - downward inflection for Embedded Commands, Embedded Questions and Conversational Postulates.
17. Watch "From the Hip" and "House of Games". (video movie).

Meta Model And Milton Model

Meta Model

Deletion

Generalized Referential Index
- Lack of Referential Index
- Unspecified Referential Index

Universal Quantifiers

Comparative Deletion

Lost Performative

Cause-Effect

Mind-Reading

Nominalization

Complex Equivalence

Unspecified Verb

Modal Operators
- MO of Impossibility
- MO of Necessity
- MO of Desire
- MO of Possibility
- MO of Certainty

Milton Model

Transitional Words
- Temporal Predicates

Causal Modeling
- Implied Simultaneity
- Implied Causative
- Direct Causative

Embedded Questions

Conversational Postulates

Quotes
- Direct - you Indirect - others

Embedded Commands

Tag Questions
- Negative and Positive Tags

Non - Referring Predicates

Non - Referring Noun phrases

Double Nominalizations
- Compound Nouns

Ambiguity
- Punctuation
- Phonological
- Syntactic
- Scope

Stacking Realities
- Messages Inside Messages

The Meta Model

When we speak, we delete, distort and generalize information. The Meta Model allows us to recover that information. The information that is deleted, distorted and generalized is called deep structure. When we recover deep structure, we are assisting people in learning more about themselves.

In Structure of Magic Vol. 1, Bandler and Grinder state, "The basic principle here is that people end up in pain, not because the world is not rich enough to allow them to satisfy their needs, but because their representation of the world is impoverished.

Correspondingly, then, the strategy that we as [practitioners] adopt is to connect the client with the world in some way that gives him richer choices."

The Meta Model: Modeling Basics

The Meta Model is the basis for being able to model excellence. It is a means for uncovering the structure of a person's thinking processes and perceptions. All of us have very unique ways in which we organize and describe the world around us, and few of us understand how it works to shape our world. By using the Meta Model, you will be able to uncover the deletions, distortions and generalizations in another person's thinking process. You will discover what they absolutely will not accept and what they would consider a possibility.

How does it work?

The Meta Model is a set of linguistic distinctions. Using these distinctions, we can accurately determine what is missing from someone's description, or how they distort information when presenting ideas. We learn to understand how it is that people create their own limitations and what path they need to follow in order to free themselves from their limitations. It clarifies thinking by getting the individual to focus on what they usually do not focus on consciously -how they think. People who are skilled in the use of the Meta Model assist people in knowing what they need and when. They are the best negotiators, the top salespeople, and they enjoy warm, super successful relationships.

The Importance of Distinctions

During this program, you will learn to make critical distinctions in language. This is very important because the more precise distinctions you make, the more influential you will be. Great artists, painters, sculptors, architects and designers are able to observe and make more discriminations visually than the average person. Talented composers make more distinctions about sounds, melody, and rhythm. Athletes make more distinctions about their body, feelings, movements and timing.

Just like these great talents, you will become sensitized to making more distinctions in the area of language. Since all of us use language it makes sense that those most successful

have learned to make distinctions in language that others have not. These successful people know when and how to ask the right questions to get them the information that they need. They negotiate better, they are more in tune with the needs of their clients and families, and they understand the meaning of the words that other's speak.

Meta Model Patterns

Distortion

PATTERN

RESPONSE

PREDICTION

Presuppositions

Ex: If my husband knew how much I suffered, he wouldn't do that.
(3 presuppositions: 1-I suffer,
2-My husband acts in some way,
3-My husband doesn't know I suffer).

1. How are you suffering?
2. How is he reacting?
3. How do you know, he doesn't know?

Specify verb "suffer"
Specify what he "does"
Recover representation
(Complex Equivalence).

Complex Equivalence

(Go after sensory grounded experience) (when two experiences are interpreted as synonymous)

Ex: She's always yelling at me ... she hates me.

How does her yelling mean she hates you?
Have you ever yelled at anyone you didn't hate?

Recover Complex Equivalence

Counter-example requested through Referential Index Shift

Mind Reading

(Knowing internal state)

Ex: You don't like me.

How do you know I don't like you?

Recover source of information.
(Complex Equivalence)

Lost Performative

(Value Judgments)

Ex: It's bad to be inconsistent.

Who says it's bad?
For whom?
How do you know it's bad to be inconsistent?

Recover source of belief.
Recover Lost Performative
(Ex: for me)
Recover belief strategies.

Cause - Effect

Ex: You make me sad.

Was there a time I didn't make you sad?
How, specifically, do I make you sad?
How, specifically, are you sad?

Recover counter-example.

Recover Complex Equivalence

Generalization

PATTERN

RESPONSE

PREDICTION

Universal Quantifiers

(all, every, always, none)

Ex: She never listens to me.

Never?
What would happen if she did?

Recover counter-examples
Recover effects, outcome.

Modal Operations

1. Modal Operations of Necessity
(required, should/ shouldn't,
must/must not, have to, need to,
it is necessary)

Ex: I have to take care of her.

What would happen if you didn't?
What stops you?

Recover effects, outcome.
Recover causes.

2. Modal Operators of Possibility
(can/can't, will/won't, may/may
not, it's possible/impossible)

Ex: I can't tell him the truth.

What will happen if you do?
What stops you from telling ... ?

Recover effects, outcome.
Recover causes.

Nominalizations

Can you put it in wheelbarrow?
Process words that have been
turned into nouns.

Ex: We have to improve our
communication.

How would you like to communicate?

Your communicating what to whom?

Turn back into process word
and specify verb.

Recover Deletion and
Referential Index.

Deletion

PATTERN

RESPONSE

PREDICTION

Unspecified Verbs

Ex: He rejected me

How specifically did he reject you?

Specify the verb.

Deletions

1. Comparative Deletion
(better, best, more/less, worse)

Ex: It's better to stay.

Better than what?

Recover Comparative Deletion

Ex: She's a better person

Better than who?

Recover Comparative Deletion

2. Lack of Referential Index
(non specific noun)

Ex: They don't listen to me.

Who, specifically doesn't listen to you?

Recover Referential Index.

3. Simple deletions

Ex: I am uncomfortable.

About what? About Whom?

Recover Deletion.
Representational System

The Meta Model and General Modeling

The secret of the Meta Model is:

1. Listen to what they say.
2. Construct a representation of that in your own mind - one which is based only on what they say.
3. Ask yourself: What's missing? What or who is being limited? What just doesn't make sense?

The Secret of General Modeling is:

1. Listen to and look closely at everything they present you with.
2. Form a tentative model, or hypothesis about what they do - one which is based on what they offer you.
3. Ask yourself: What is missing? What else has to be there? Is this enough to succeed at what the person can do so well?

Or do I need to find out more?

Tips for Using the Meta Model Elegantly

1. Be in Rapport.
2. Use a soft tone of voice and a gentle speaking tempo.
3. Be focused without rushing. Take your time without wasting time (i.e. relaxed while directed).
4. Uses "softeners" to lead into questions, such as:
 - "I wonder..."
 - "Can you tell me..."
 - "I'm curious..."
5. From time to time, repeat back their words - but they must be their exact words!
6. If the subject doesn't know where to start, offer them a "menu," but only if the following conditions are met:

There is a long delay before speaking.

The subject's non-verbal behavior indicates that they have no representation of what to say next.

They seem to be sliding into a state of confusion (and that is something you don't want at the time.)

Exercise - Generating Meta Model Distinctions, Part A

Generate sentences for each of these distinctions:

Deletions (D)

Lack of Referential Index (LRI)

Unspecified Verbs (UV)

First person generates (reads) their sentence. Second person identifies the pattern and responses with a sentence using the same pattern.

Exercise - Generating Meta Model Distinctions, Part B

Same as the previous exercise - using these distinctions:

Nominalizations (N)

Modal Operators (MO)

Universal Quantifiers (UQ)

Exercise - Generating Meta Model Distinctions, Part C

Same as previous exercise - using these distinctions:

Mind Reading (MR)

Cause/Effect (C/E)

Complex Equivalence (CEq)

Exercise - Cause / Effect or Complex Equivalence

The following sentences contain examples of either Cause/Effect (C/E) or Complex Equivalence (CEq) language patterning. Go through the list and identify in each sentence which one of the two is present, then indicate which you think it is in the space to the left of the sentence.

1. I know he loves me when he touches me.
2. It makes me angry when my husband looks at me like that.
3. If you loved me, you'd call when you're going to be late.
4. I know you understand me when you talk to me.
5. You don't appreciate me anymore. You don't kiss me when you leave for the office in the morning.
6. Turning in your reports on time will let me know you're responsible.
7. My partner's pessimistic attitude is the major cause of our recent economic failures.
8. I want to stay here longer, but I know my wife will get angry at me if I do.
9. My depression is a result of my husband criticizing my body.
10. Your nagging is what gives me headaches.

Exercise- Generating and Responding to Meta Model Distinctions

Person A whispers to B a distinction s/he wants B to generate. B uses the distinction in at least 5 sentences. C Identifies the distinction. D Challenges the sentence. E Predicts the information being recovered. Rotate.

Exercise- Cause and Effect; Complex Equivalence

The following sentences contain examples of either Cause-Effect or Complex Equivalence language patterning. Go through this list and identify in each sentence which one of the two is present, then indicate which you think it is in the spaces on the left.

1. I know he loves me when he touches me.
2. It makes me angry when my husband looks at me like that.
3. If you loved me, you'd call when you're going to be late.
4. I know you understand me when you talk to me.
5. You don't appreciate me anymore. You don't kiss me when you leave for the office in the morning.
6. Turning in your reports on time will let me know you're responsible.
7. My partner's pessimistic attitude is the major cause of our recent economic failures.
8. I want to stay here longer, but I know my husband will get angry at me if I do.
9. My depression is a result of my husband criticizing my body.
10. Your nagging is what gives me headaches.

Practice Session - Identifying and Responding Using the Meta Model Distinctions

D - deletion

LRI - Lack of Referential Index

UQ - Universal Quantifier

MR - Mind Reading

MO - Modal Operators

UV - Unspecified Verb

N - Nominalization

CE - Cause Effect

LP - Lost Performative

CEq - Complex Equivalence

Practice Using the Meta Model

Each of the following sentences on the next few pages contain one or more Meta Model distinctions:

- a) Write the most appropriate challenge to the most significant Meta Model distinction that you detect.
- b) Predict what information that your challenge will get you -- e.g. recover deletion, specify verb, recover referential index, etc.
- c) Use the code at the top of the page to identify each Meta Model distinction in the sentence.
- d) Identify the Meta Model distinction that is common in all five sentences.
- e) Construct two sentences of your own that demonstrates this distinction.

1. They attempted to leave by running out the door.
Challenge

Prediction

2. He learned quickly.
Challenge

Prediction

3. I tried that.
Challenge

Prediction

4. Sandy can't know until Wednesday.
Challenge

Prediction

5. Chuck saw that he could find out.
Challenge

Prediction

Common Distinction

Your Sentences

1. I always get the wrong end of the stick.

Challenge

Prediction

2. Each time he comes I feel left out.

Challenge

Prediction

3. Everybody is going punk these days.

Challenge

Prediction

4. Nowhere is there evidence that Bill violated the Meta Model.

Challenge

Prediction

5. Any time you are here I feel good.

Challenge

Prediction

Common Distinction

Your Sentences

1. Neuro Linguistic Programmers are brilliant.

Challenge

Prediction

2. Business people love to learn more about making money.

Challenge

Prediction

3. I found ft.

Challenge

Prediction

4. Susan told me that children need discipline.

Challenge

Prediction

5. Women look better in dresses.

Challenge

Prediction

Common Distinction

Your Sentences.

1. His presence was a comfort to me.

Challenge

Prediction

2. My resentment stopped me from having a good understanding.

Challenge

Prediction

3. I regret my decision.

Challenge

Prediction

4. I was annoyed by the confrontation.

Challenge

Prediction

5. Your willingness to take this test is a demonstration of your belief in commitments.

Challenge

Prediction

Common Distinction

Your Sentences

1. Time is of the essence.

Challenge

Prediction

2. It's sick to feel sad about nothing.

Challenge

Prediction

3. Doing Neuro Linguistic Programming is better than doing the dishes.

Challenge

Prediction

4. Desecrated tide pools are disgraceful.

Challenge

Prediction

5. People who can't write shouldn't do it at all.

Challenge

Prediction

Common Distinction

Your Sentences

1. Child abusers must be abused repeatedly.
Challenge

Prediction

2. Johnny mustn't hit Susie anymore.
Challenge

Prediction

3. Jennifer can't make a good grade on this test.
Challenge

Prediction

4. It is necessary to answer the questions on the test.
Challenge

Prediction

5. Joe has to learn the Meta Model.
Challenge

Prediction

Common Distinction

Your Sentences

1. I can't talk to him because he's angry with me.
Challenge

Prediction

2. You aren't sad.
Challenge

Prediction

3. Bill is feeling insecure about his name these days.
Challenge

Prediction

4. He believes in me.
Challenge

Prediction

5. He doesn't talk to me after work because he's too tired.
Challenge

Prediction

Common Distinction

Your Sentences

1. She makes me angry.
Challenge

Prediction

2. He causes me so much pain.
Challenge

Prediction

3. I'm upset because you're late.
Challenge

Prediction

4. If you're going to cry I'm leaving.
Challenge

Prediction

5. It was her friendly smile that made me walk over and say hi.
Challenge

Prediction

Common Distinction

Your Sentences

1. If she cared about me she'd be here by now.
Challenge

Prediction

2. He's always yelling at me. He hates me.
Challenge

Prediction

3. Smiling means you like me.
Challenge

Prediction

4. He just always hangs around. He's lazy.
Challenge

Prediction

5. That tone of voice lets me know that you care.
Challenge

Prediction

Common Distinction

Your Sentences

Exercise - Behavioral Cause & Effect; Complex Equivalence

Get in groups of three. Pick A, B and C

1. A chooses a personally highly-valued experience in the context of relationships. (i.e. friendly, intelligent, respect, flirtatious, revered, loved, trustworthy, personal power, etc.)
2. A shapes B's posture, voice tone and tempo, verbal content, etc., to fulfill A's Complex Equivalence. C observes and assists.

VISUAL HINTS

Closer

Farther Away

Eye Movements

Focus Of The Eyes

Head Movements

Symmetry

Asymmetry

Auditory Hints

Volume

Speed

One Pitch

Muscle Tension

Endings Of Words And Sentences

Analog Marked Words

Content

3. B attends to what this behavior is actually an expression of to the person, but does not tell A until it is time to switch positions.
4. C steps into B's place and duplicates what B did to fulfill A's Complex Equivalence to see if it remains the same across persons.
5. Switch positions.

Note: Discover how little it takes to violate the Complex Equivalence.

Practice Session for Continuing Development

1. EVERYDAY SET WELL FORMED OUTCOMES FOR YOUR DAY AND FOR EACH INTERACTION. This is extremely important. Take a few moments to decide what it is you want, how you will get it, how you will know when you have achieved it And whether or not it's ecological.
2. Set Well Formed Outcomes for your homework and practice.
3. Assist others in Well Formed Outcomes. Use the manual if you want. Do at least 6.
4. Pick out the Meta Model distinctions that you find in friends, business associates and family letters to you. Circle them and use the code to note the distinction.
5. Do the same with magazine articles and newspaper editorial. Do at least 5. As your skill increases, listen for and note Meta Model distinctions on TV and Radio talk shows.
6. If you have any of your own letters, diaries or journals, Meta Model your own writing. This will give you valuable insight into your own thinking process.
7. As you converse with others, listen to what distinctions you hear and then ask the appropriate Meta Model Question to elicit the information you most desire. Remember you do not have to question every distinction - only those that will get you the information you want.
8. Continue to practice Calibration, sensory specific language, anchoring, resource states and Submodality elicitation and Milton Model patterns. Build on the skills and principles you are learning each weekend.

The patterns you are learning each session are important patterns for personal evolution and for assisting others to make changes. Each pattern is part of a whole, like nested Russian dolls.

For you to continue to benefit most from this training program, it is important for you to continue to practice each area you are learning. Those who receive the greatest rewards are those who commit to making a difference in their lives by rigorously applying what they learn each and every day.

Eventually you will begin to see how everything fits and works together. These models are about the structure of communication with another person as well as one self. While learning and practicing, it is equally important for you to maintain an optimum learning state. You can learn quickest when you relax, be curious and maintain an outrageous sense of fun.

Set daily practice goals (Well-formed Outcomes) that you can achieve alone or with study group partners. Make it a part of each day to focus on succeeding even in small areas of your life. Soon you may find yourself absolutely surprised and delighted to begin to notice how the other areas are changing too. Haven't they? And take credit for the changes you are making, aren't you? Live, love and laugh enjoying each day to the fullest

with passion and fun!

Submodalities Worksheet

Visual

	Experience 1	Experience 2
Number of images		
Location in space		
Distance		
Bordered / Panoramic		
Color / Black & White		
Moving / Still		
Shape		
Size (relative to life size)		
Horizontal & Vertical		
Disassociated / Associated		
3D or Flat		
Brightness relative to normal		
Foreground / Background		

Auditory

	Experience 1	Experience 2
Number of sounds / sources		
Distance / Location in space		
Music / Noise / Voice (whose?)		
Binaural / Monaural		
Speed relative to normal rhythm		
Clarity / Intelligibility		
Pitch - Higher or Lower		
Loudness - Intensified/Reduced		

Kinesthetic

	Experience 1	Experience 2
Still/Moving (where to where?)		
Pressure		
Duration		
Area / Extent		
Intensity		
Temperature		
Moisture		
Texture		
Rhythm		

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